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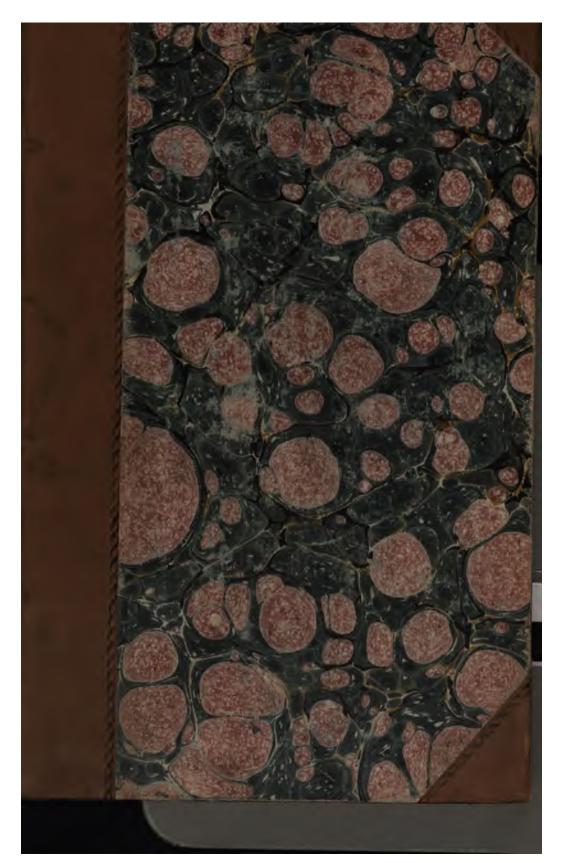
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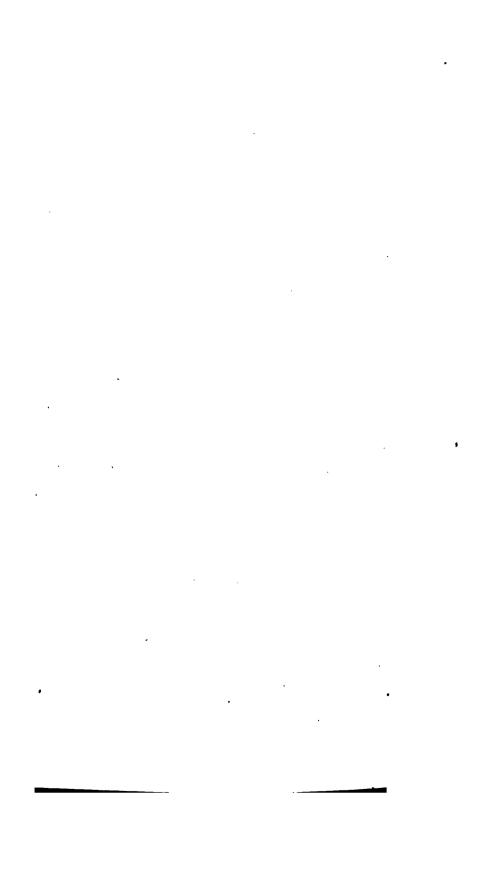
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THE ART

OF

LATIN POETRY.

FOUNDED ON THE WORK OF

M. C. D. JANI.

By a MASTER OF ARTS, AND FELLOW OF A COLLEGE IN CAMBRIDGE.

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IT was my original intention, that this little work should be nothing more than a revisal of the "Ars Poetica Latina" of Christian Jani. In acting with this view, however, I found that there were in that learned and ingenious treatise, many things superfluous and unnecessary for the object proposed; and, on the other hand, many most important points omitted, or very slightly noticed. Another objection to the popular use of Jani is the language in which he writes. To young persons, for whom such a work is principally intended. modern Latinity is a very repulsive and laborious study. The difficulty they find in understanding the author's words prevents them from receiving the full benefit of his meaning. Taking, however, the plan of Jani's book as the ground-work of my own, changing his language to the vernacular, adopting most of his valuable suggestions, omitting or adding wherever occasion required, and correcting the few errors which escaped from his learned pen—I am not without hope, that a work has been produced which will go far towards filling a void, hitherto very sensibly felt both by the reader and writer of Latin Poetry.

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PRELIMINARY OBSERVATIONS.

BEFORE we enter upon our examination of the laws of Latin Verse, and the means by which its elegancies are to be acquired, it may be useful to give a slight sketch of the writers whose authority we admit, and the language which they employed.

To begin with a short account of the latter.* The nations or tribes by whom Italy was peopled, whatever might have been their primal source, flowed immediately and directly from Greece. The Pelasgi and Tyrrheni, who are recorded as the early colonists of that country, probably spoke βάρβαςον τινα γλώσσαν, as Herodotus says, but their language must have borne strong affinity to the old Æolic, the mother dialect of the Greeks, and the undoubted parent of the Italian languages, which may be distinguished into six; the Etrurian, Euganean, Volscian, Oscan, Samnite, and Umbrian. The first of these was longest preserved, being the language almost entirely appropriated to religious ceremonies, in which the Etrurians were considered preeminently skilful. It was the language in which the Sibyl is supposed to have spoken; in which the Augurs interpreted omens, and the Aruspices explained prognostics. The others soon fell into disuse at Rome, though traces of them were long distinguishable in the more retired parts of Italy, and probably were never entirely lost, until merged in the modern Italian.

The language of Rome itself was at first that of its neighbour Latium; and from thence it received its name. But owing to the constant succession of new tributaries and allies, and the incessant influx of strangers, it remained long in an unsettled and imperfect state. As soon, however, as the thirst for conquest

[•] Whoever would obtain more minute information on this knotty subject, should consult Funccius "De Origine et Pueritia Latinee Linguæ," Niebuhr's "Roman History," Eustace's "Classical Tour in Italy," and Dunlop's "History of Roman Literature."

had somewhat subsided, and left the Roman people at leisure to take lessons from the vanquished, their language, in the short space of one hundred and fifty years, passed rapidly to its highest refinement. Greece, to which they were indebted for a language, quickly furnished them with subjects to exercise it; and her philosophers, poets, and dramatists, were the models which they followed, though certainly "non passibus æquis."

The decline of Latinity was as rapid as its rise; and the same century witnessed its perfection and decay. It is impossible to point out the precise period at which the purity of the tongue was first lost : and the causes of its corruption are very doubtful. We may mention the following as the most probable. The influx of provincials, particularly from the East, as early as the time of Julius Cæsar; their frequent appointment to high stations under government, whence peculiar fashions of words and pronunciation Again, the elevation of low and obscure necessarily arose. Italians to the first dignities tended to bring again into the use of common conversation the almost forgotten dialects, to which indeed the modern Italian bears a strong resemblance. A third cause might be the turbulent times which succeeded the Augustan age, and caused a partial suspension of literary pursuits, dissolved schools and seminaries, and produced neglect and ignorance of orthography. And, lastly, the increased effeminacy of the Romans introduced numberless false refinements: smooth cominations, vowel terminations, and rejection of rough consonants were the object and result of their softness and luxury; and, however surprising it might appear, a language the most soft and harmonious that ever fell from human lips owes its introduction to the corruption of native peasants, and foreign barbarians.

The poetry of Rome kept pace, in a great measure, with its anguage. Before the time of Lucretius, no great and influential genius arose to give a worth and a grace to the mean literature of that semi-barbarous period. And after the death of Virgil, in spite of a number of poets by no means contemptible in point of ability, or attainments, it is too plain to be denied, that, with the declension of language, the powers and inspiration of poetry declined also. Succeeding times bring nothing to atone for the defects of the former in point of genius, and in taste and style fall considerably below it; till, at length, we are too happy to close the list of Latin poets, and escape from the

dulness of cold pastorals, tasteless panegyrics, and heathenish Christianity.

It has been customary to distinguish the different eras of Roman literature by the terms of the different stages of human life, or of the different states of mankind on earth, as described by the poets. The former is the more apt distribution, because it is the more gradual: the progressive change of infancy to youth, youth to manhood, manhood to old age, and age to its second childishness, is a better representative of the rise, decline, and decay, of a nation's literature, than the abrupt transmutation of gold into silver, silver into brass, and brass into iron; which arrangement has this additional disadvantage, that it has nothing to answer to the earliest state of its prototype, unless we consider the age preceding the golden as metal yet in the ore.

In the infancy, then, of Roman poetry, little was done. It was not the infancy of Hercules; but there was deficiency of material as well as of strength. They had not the language of Homer to work upon, but a meagre, ill-constructed, inharmonious dialect. The first compositions we hear of, are the Salian Hymns, sung by the priests of Mars, when they carried the heaven-sent Ancilia through the city with a procession and solemn dance, a rite instituted by Numa Pompilius. In the time of Horace, these primitive efforts were become perfectly unintelligible. This helpless condition lasted till the time of Livius Andronicus, who exhibited the first play Rome had ever seen, A. U. C. 514, in the consulship of C. Clodius, and M. Tuditanus.

From this time we may date the boyhood of Latinity. It has not, indeed, what we usually look for at this age, "wild wit, invention ever new, and lively cheer of vigour born." Its productions, to judge from the scanty fragments that remain, require all the indulgence that can be granted to inexperienced composers. However, the language was, at all events, improved and enlarged, both by the translations from the Greek, and the rude originals of this period. It will be sufficient to mention the names only of the tragedians, M. Pacuvius, and L. Accius; of the comedians, Cæcilius Statius, Sext. Turpilius, L. Afranius; of C. Nævius, who wrote an account of the Punic War in Iambic verse; of C. Lucilius, the inventor of that excellent style, the Roman Satire; and lastly, of Q. Ennius, the father of Latin poetry, a man of considerable talent, who wrote or translated, comedies and tragedies,

composed annals of his country and of the second Punic War, and some satires; for of all these a few fragments only remain, to show us how little we need regret the loss of the rest: and perhaps the best lines he ever wrote are to be found in the Æneid, for Virgil did not disdain to borrow of his countrymen, as well as of the Greeks. Some others, however, require more minute notice.

Marcus Accius Plautus was a perfect master, and considerable improver, of his native tongue. His contemporaries said, that if the Muses spoke Latin, it would be in the language of Plautus,* which at least proves that he was superior to most writers of his time. His comedies, of which twenty remain, are translations from the Greek, chiefly from Epicharmus,† not deficient in humour, but full of archaisms, and with no lack of coarseness.

Publius Terentius Afer, whom Julius Cæsar called half Menander, was a comic poet, who has left no proof of his inventive powers, but much of his taste, elegance, and discretion. His Latinity is purity itself; his style soft, equable, and tender; his jests free from grossness; his versification easy and flowing. Six of his comedies are extant.

T. Lucretius Carus stands upon the debatable ground between the youth and manhood of Roman verse, uniting in himself the freshness of the former with the vigour of the latter. Others may boast more polished lines, and more attractive subjects; but in the true fire and inspiration of poetry, he has not an equal in his land's language. The splendid illustrations and rich episodes with which he has relieved his didactic disquisitions, render his display of the philosophy of Epicurus more interesting in its subject, and more attractive in the mode of treating it, than any epic poem of any of his countrymen. Much that is obsolete, and something that is rude, may be detected in him, but on the whole

A mere adaptation of the complimentary epigram on the Greek who left Plautus far behind:

Αὶ Μῦσαι τέμενός τι λαβᾶν ὅπερ ἐχὶ πεσᾶται Ζητῦσαι, Ψυχὴν εἶρον ᾿Αρισοφάνυς.

[†] So it has been inferred from the words of Horace, "Plautus ad exemplar Siculi properare Epicharmi." But more probably his originals were writers of the New Comedy. It is scarcely credible that comedies so perfect as those of Plautus should have been composed by such an ancient writer as Epicharmus.

he is the flower of Latin poetry. What he said of Ennius may be much more justly applied to himself:

Detulit ex Helicone perenni fronde coronam.

Last in this division comes C. Valerius Catullus, a man of wit, fancy, and considerable power of versification. His elegiac pieces are for the most part harsh and inharmonious, when compared with the refined couplets of Ovid; but his happiest efforts are in hendecasyllables and iambics, which are many of them distinguished by great elegance of expression and tenderness of feeling. But the gross indecency of some of his compositions is revolting and indefensible.

We now enter upon the period of manhood, the golden or Augustan age, in which the Latin language is considered to have gained its apex of refinement. We pass over the verses of Cicero out of respect to his memory; and over the elegies attributed to Cornelius Gallus, because they are, with good reason, supposed to be spurious.

P. Virgilius Maro is the most distinguished name of this period. In imagination, in the creative power of a poet, he was miserably defective. There is hardly a striking passage in all his works which can fairly be called his own. There is scarcely a writer that came within the scope of his subject, of whom he has not Homer, Hesiod, Theocritus, Aratus, Apollonius Rhodius, Ennius, and others, all contribute to furnish him with incidents and ideas. But when he has obtained these, he does them credit. His language is exquisite; in the melody and variety of his numbers he is unrivalled; his ornaments are introduced with effect, and never-failing good taste. trembles on the verge of absurdity like Homer and a few other pre-eminent geniuses; he never runs into bombast and affectation in efforts at sublimity, like the race of Epic writers who succeeded By such merits he has secured a high place for a poem, whose incidents are without novelty, and whose characters are void of interest. Those who have read the Iliad and Odyssey, and the Argonauts of Apollonius will feel little sympathy with the wanderings of the pious Æneas, or of his insipid companions, the faithful Achates, the strong Gyas, and the strong

Cloanthus.* His Georgics are his most perfect work, and whoever wishes to attain the art of Latin versification, cannot do better than make himself thoroughly master of this highlyfinished poem. His Eclogues have equal merit in diction and versification; in the arts of melody Virgil is incomparable. But we read Theocritus, and then the pastorals of the Roman are put aside for ever.

Albius Tibullus; a terse, elegant, and pleasing poet. His fancy never gets the better of his judgment; his correctness of style is extraordinary. The flow of his verse is graceful and sweet; his sentiments are marked with propriety, pathos, and

good taste.

Sext. Aurel. Propertius is inferior to Tibullus in most of his best points; but surpasses him in depth and learning. He is a frequent imitator of the Greeks; harsh sometimes in his num-

bers, but warm and vivid in his feelings.

Publ. Ovidius Naso, an invaluable writer of Elegiac verse, of which he is the true model. There is a copiousness and freedom in his compositions of this kind that is surprising, considering how strict and confined is the metre he uses. His language is exquisitely pure, worthy of the age in which he lived; his style rounded and smooth; his variety and abundance of figures, images, and words surpassed by none. Coldness, art unconcealed by art, is his principal fault, especially in such of his works as require most feeling, such as the epistles from his place of exile, and the Heroïdes. He gives us an antithesis for a pathetic sentiment. and an epigram for a burst of passion. His cyclic poem of the Metamorphoses is tiresome as a whole, but particular passages are beautiful. It is a bad model for heroic verse, as its laboured conceits, its antithetical style and clipped periods, often concluded in a couplet, savour too much of the elegy. He is, indeed, a

^{*} The attraction of the Æneid is certainly not in the main story, but there is much to interest and delight in the episodes with which it is continually relieved, such as the sufferings of the love-sick Dido; the hero's narrative of the destruction of Troy; the glimpses of futurity revealed by the shade of Anchises; the friendship, strong as death, of Nisus and Euryalus; the interesting characters of Pallas and Lausus, their similar fate; and the paternal affection equally displayed by the mild pious Evander and the fierce contemner of the Gods, Mezentius; the exploits of the heroine Camilla, and her treacherously-devised death, &c.

writer that well repays the labour of studying him; but his lavish profusion of ornament, his quaintness and affectation, his strained antitheses and tasteless conceits, must be pointed out and carefully avoided.

Q. Horatius Flaccus shines as a Lyric poet, with light borrowed from the Greeks. His powers of invention are not great; but he is singularly happy and skilful in accommodating his acquired ideas to Latin measures. There is a neatness and precision of metre, a variety of pause and cadence, and a purity of expression, throughout his odes, that make him agreeable as a writer, and valuable as a model. In his Satires, that indigenous plant of the Italian soil, he is beyond praise. We must not look for poetry in them; but if we wish for good sense in an agreeable dress, solid counsel given in playful language, and the good-humoured rebuke that laughs vice and folly out of countenance, we shall not be disappointed. So excellently has his character been described by Persius:—

Omne vafer vitium ridenti Flaccus amico Tangit, et admissus circum præcordia, ludit Callidus excusso populum suspendere naso.—Sat. i. 116.

M. Manilius, no mean poet, who could handle successfully such a knotty subject as Astronomy. He is ingenious, clear, and harmonious; in sweetness not inferior to Ovid. The worst is, he never knows when to have done; his fancy is very active, and he gives it the rein too much. There are also certain words necessary to his subject, which occur so often as to be offensive to critical ears; sidera, cœlum, mundus, templa, are repeated even to fastidiousness. But the opening of his poem, and some of his episodes, are magnificent.

As my object is not to notice all the Roman poets, but only the most distinguished, it will be sufficient just to name Æmilius Macer, Gratius Faliscus, Corn. Severus, Aul. Sabinus, and Pedo Albinovanus. Of some of these, fragments only remain; and the perusal of all may be deferred till the better writers have been sufficiently studied.

T. Phædrus is the connecting link between the virile and declining age. His fables are written in the purest Latin; his style pleasing and simple, yet not devoid of ornament, containing nothing affected, nothing flowery, and producing its whole effect

by the art of putting the right word in the right place. To poetical invention he has no claim.

M. Annæus Lucanus. With a genius much superior to that of Virgil, Lucan wanted his good taste and judgment. His characters are intensely interesting; his incidents and situations striking; his descriptions forcible and vivid; and they are all his own. But he is often turgid when he would be sublime: his constructions are often studiously obscure; he declaims even to ranting, and sometimes in the wrong place. We look in vain for the sweetness of cadence, the varied modulation which in Virgil advances a mean thought into dignity, and makes a borrowed thought all but his own.

C. Valerius Flaccus died young, leaving seven books, and the unfinished eighth, of a poem on the Argonautic Expedition. This subject, so beloved by the old poets, he has treated with skill and ability. He has depth, fire, and boldness; and had a longer time been allowed him to improve and soften his versification, which is often negligent and rugged, he would probably have shone out one of the brightest lights of Roman verse.

P. Papinius Statius. A poet of talent and vigour, but of indifferent taste and small skill in modulation. There are many excellent passages in his writings, but far more that are turgid, cold, and frivolous.

C. Silius Italicus. There is a heaviness through his long poem on the Punic Wars, that demonstrates mediocrity. Some strong descriptions, some fine sentiments, are occasionally to be met with, but no dignity, no inspiration, no harmony of numbers, no choice language, to attract the attention, or please the ear.

There are ten tragedies which go under the name of Seneca; but they are evidently the productions of different hands. None of them are of much merit as a whole, though commendable passages may be culled from them. Their similes, metaphors, and other ornaments are often defective, and often sadly misplaced, and the passions are, for the most part, "torn to rags." The sentiments are sometimes puerile in the extreme, but the characters, in the best specimens, at least, tolerably well kept up. The first in point of merit are the Hercules Furens and the Medea; next, the Thyestes; and these three are fair compositions, though the incessant attempts of the author to hit the sublime, which is far above his reach, produce considerable rant and

bombast. The worst are the Hercules Œteus and the Octavia, whose composer displays "a strange alacrity in sinking."

D. Junius Juvenalis, an ornament of this period, and of his country, the model of satirical writing,* in which he has never been surpassed. His style is nervous, elevated, and massy, sometimes rising almost into Epic dignity. Horace is playful and lenient, Juvenal stern and unsparing; Horace always smiles, Juvenal always frowns; Horace is content to admonish with a gentle scratch, Juvenal rushes on with the sword, and would wound even to the death. It is objected to Juvenal, that he is often indecent, but let it be remembered what makes him so. He found his countrymen in a state of moral degradation and turpitude beyond all example, and he sounded into their ears that vice was vice, and stopped not to pick his terms.

Aulius Persius Flaccus. "If you do not wish to be understood, you deserve not to be read," said St. Jerome, flinging away Persius in despair. He is, in truth, obscure enough, but when you have mastered him, you may not be inclined to grudge the labour. He has strength and smoothness, humour sometimes, and occasionally wit. The key to Persius is the Stoic philosophy, which he studied under Annæus Cornutus, and which influences his thoughts, language, and metaphors. Let us remember, too, that he lived in times dangerous to genius, and that he died at thirty.

M. Valerius Martialis. How inferior to Catullus, both in purity of style, and acuteness of genius. There are some witty, some neat, and some elegant epigrams of his to be selected, but the mass are obscene, trivial, far-fetched, and worthless.

Palladius Rutilius Taurus Æmilianus wrote fourteen books De Re Rusticâ in good spirit, and language better than his contemporaries; but the corruptions of his age have crept in and disfigure his work.

At least of that species of satire which may be called the invective, and which he himself describes in Lucilius,

Ense velut stricto quoties Lucilius ardens Infremuit, rubet auditor cui pallida mens est Criminibus; tacitâ sudant præcordia culpâ. Sat. i. 165.

M. Aurelius Olymp. Nemesianus. An African by birth, but his Latinity is good, and his numbers smooth.

T. Julius Calpurnius, wrote pastorals in a pleasing and simple style, and in language better than might be expected from the age in which he lived.

Decimus Magnus Ausonius might have been a good poet in better times. He had considerable powers, which he frittered away upon careless trifles; and much learning, which he exhibits, but cannot be said to use. His diction is impure even to barbarism, and the obscenities with which he abounds make us rejoice that his attractions are so small.

Claudian Claudianus was a man of considerable ability, and highly cultivated mind. There are in his writings an energy and warmth which compensate for many inaccuracies of versification and diction. His impetuosity often runs away with him; he pours forth the stores of his rich and well-furnished mind with ease and spirit, but neglects the arts of setting them off to the best advantage, so that he often wearies his reader instead of delighting or informing him.

We shall here close the list of Latin poets. The iron age which followed holds out no temptation to examine its merits. There is the stamp of barbarism and feebleness upon it. Some writers may be named, such as Numatianus, Avienus, Corippus, Boethius, as men of better taste than their contemporaries, though no poets. There are four Christian poets also of some reputation—Juvencus, Sedulius, Prudentius, and Sidonius Apollinaris, who may be read as a matter of curiosity, but without any prospect of improvement, either to style or versification.

BOOK I.

LAWS OF METRE.

- § 1. THE first thing to be considered is quantity, or the space of time taken to pronounce a syllable. The quantity of a syllable may be either long, short, or doubtful. A long syllable is said to contain two times, of which a short syllable has only one. The former is marked thus (), and the latter thus (). A common, or doubtful syllable, is one which is sometimes found long in poetry, sometimes short (). There are two ways of ascertaining the quantity of a syllable—by rules, and by authority. Let it be remembered, however, that all metrical rules are built upon authority; that is, they are deduced from the practice of such Latin poets as we propose for our models. Of these rules there are two sets; one general, the other special.
- § 2. The general rules relate to position, diphthongs, a vowel before a vowel, and derivation.
- a. It is called position, when two or more consonants, or a double consonant, follow a vowel in the same, or consecutive words. The vowel is long by position in arma, donans, axis, apex. When one word ends with a consonant, and the next begins with one, the preceding vowel is long by position, as, "Nitimur in vetitum semper cupimusque negata."
- b. The letter J, between two vowels in the middle of a word, is treated as a double consonant (d g), as in mājor, ējus, "clypei dominus septemplicis Ajax." But an exception must be made for words compounded of jugum, as bijugus, quadrijugus, in which the i is made short.
- c. If a mute and the liquids L or R follow a naturally short vowel in the same word, the vowel becomes doubtful, as in tenerbre, patris, Atlas. But vowels naturally long never become doubtful in such a situation, as, mater, matris, ater, atri. And even a short vowel so placed must not be lengthened if common usage be against it. Thus in genitrix, the penultima must not be made long. There is no authority for it.

In Greek words the letters M and N have the same power; cy cnus, Te cmessa, Ad mandata Procnis, Ovid.

- d. If a short final vowel be followed by sc, sp, sq, st, or z (ds), beginning the next word, it becomes long. Date telä scandite muros, Virg. En. ix. 37. Nulla fugæ ratio, nullä spes, omnia muta, Catull. lxi. 186. Gibbus et acre malum sæpē stillantis ocelli, Juv. vi. 109. In answer to the exceptions produced, see Dawes's Mis. Crit. sec. 1, Ed. Kidd, whose note should be carefully read. It would be advisable in modern Latin verse, never to place a vowel in this situation; for by the practice of the Augustan age, it cannot be made short, and to lengthen it is a liberty rarely allowed.
- e. If a word beginning with a mute and liquid follow a short final vowel, that vowel is sometimes, though rarely, made long. Nil opus est morte pro me, Ovid. But the enclitic que is often so lengthened. Tribulaque traheæque. Lappæque tribulique, Virg.
- f. Every diphthong is naturally long; prædium, mensæ, aŭrum, amænum. But if præ in composition be followed by a vowel it is made short. Sudibusque præustis, Virg. Æn. vii. 524. Præeunte carinâ, Id. Æn. v. 186.
- g. A vowel before another in the same word is short, as pĭus, aurĕus, docĕo. This, however, must be understood of Latin words only; for the Greeks often make one vowel long before another, as Pīerides, Iapetus, Prīamides, Ionius, dīus, Gr. δῖος, or δίδος, whence Divus.

To this there are several exceptions. (1) Genitives in ius, both of pronouns of the second declension, and of others which follow their form of declension; as illius, unius, totius, nullius, neutrius, &c. have their penultimates common; but that of alterius is always short, and that of alīus always long, to distinguish it from the nominative. (2) The old genitives in ai are long; aulāi, terrāi: (3) so are the genitives and datives of the fifth declension; faciēi, diēi. (4) Fīo is long, except when R follows the next vowel, as fierem, fieri; Omnia jam fiant fieri quæ posse negabam, Ov. (5) Eheu is long, and o'he is common. Di'ana is used either as long or short.

h. But if a word ending with a vowel is followed by one beginning with a vowel, the final vowel is elided, or its sound lost in the other. Ill'ego qui gracili. Carmin' et egressus. This is sometimes neglected, and a long vowel is made short before the following one. Insulæ Ionio in magno.—Credimus an qu'i amant.—Aonia Aganippe (Gr. Aona). But this must not be allowed in modern Latin verse.

i. Derivatives generally follow the quantity of their primitives; amor, amabilis, amicus; steti steteram. Only it requires attention, lest resemblance of letters or sound should mislead one as to the pedigree of a word. Thus inscitia is not from inscitus, but from the supine scitus, and therefore its penultima is long. And so of many other words.

Hence we see, first, that the tenses of verbs take the quantity of the present or perfect, according as they are derived from one or the other; as from lego we have lege, legebam; from legi, legeram, legissem. And secondly, that verbal nouns are generally descended from supines, whose quantity they therefore take. The penultima is consequently long in the words aratrum, lavacrum, simulacrum, involucrum, for they are deduced from long supines: but the first syllable of stabilis and stabulum is short, they being derived from the supine statum.

There are, however, many instances of the quantity of the derivative being the reverse of that of its primitive. Thus the following words have long primitives, but are themselves abbreviated: dicax from dico, sŏpor from sōpio, dux dicis from dico, sŏgax from sāgio, fides from fīdo, nŏto from nōtum, mŏlestus from mōles, lücerna from lūceo, ŏdium from ōdi, păciscor from pax pācis, dejēro from jūro, būbulcus from bōbus, vǎdum from vādo, &c. These, on the other hand, are long, with short primitives: sēdes from sĕdeo, mācero from măcer, hūmor from hǔmus, hūmanus from hŏmo, vox vōcis from vŏco, reg rēgis and rēgula from rĕgo, jūnior from jūvenis, lex lēgis from lĕgo, lāterna from lǎteo, fōmes and fōmentum from fŏveo, vīres from vĭreo, &c. It must be added, however, that the derivation of words is an uncertain point, and has occasioned great disputes.*

[•] Some of the instances here proposed have been objected to. Fides, it is said, is not from fide, but fide from fides, quant fidem-do, fiddo, fido. Dicax from blun, dica. Nota from notum, which appears in cognitum, agnitum, as notum in ignotum. Molestus may be from passe or mola, a mill. "Odium, not from the past tense odi, but from the obsolete present odeo. Again, pax and paciscor are both derived from the

- -U- are all long, diū, cornū, fructū.
- -Y- are short, moly, tiphy.
- c. Next we consider words with consonant terminations. Those that end in-
- —C— are long, except donec, and the monosyllables mentioned before.
 - -D- all short. Such foreign names as David may be used long.
- —L— are short, except monosyllables. Hebrew names expressed in Greek by a long vowel are of course excepted, as Michael, Daniel (Δανηλ).
- —M— is short in composition, circumago, circumeo. Of old it was short, before the practice of eliding it began:
 - "Insignita ferè tum millia militum octo."-Ennius.
- —N— final is usually short; except ēn, rēn, splēn, liēn; Greek accusatives of the first declension, Æneān, Anchisēn; Greek nominatives masculine and feminine, as Titān, pæān, hymēn, Sirēn, Salamīn, Delphīn, Actæon, Pandion.
- —R— all short, except the monosyllables above named and their compounds; and Greek words in np, crater, æther, aër.
- —As—final is long; except in anas, vas (vadis); Greek nominatives making the genitives in ados, as, Arcas, Pallas; Greek accusatives plural of the third declension, heroas, crateras, Cyclopas.
- —Es—final is long. Those nouns, however, of the third declension, which increase with a short penultima in the genitive, are short, as miles, seges, except Ceres, abies, aries, paries. Greek neuters singular are short, cacoëthes, hippomanes; and so are Greek nominatives plural ending in s; (not those with a diphthong ss) Atlantides, Arcades.
- —Is— final generally short. But datives and ablatives plural are long, nobīs, musīs; so are the old accusatives piscīs, urbīs, omnīs; the second person singular indicative present of the fourth conjugation, audīs, dormīs, velīs, with its compounds nolīs, mālis; the second person singular of the subjunctive present, possīs, faxīs; nouns increasing long in the genitive, Samnīs Samnītis, Salamīs Salamīnis; Greek words in es, as Simoïs; the adverbs forīs and gratīs. The second person singular of the subjunctive future is common.

- —Os— is a long termination. Greek words in os are short, as chaös, Pallados; so are compos and impos.
- —Us— final is short; except all cases in us of the fourth declension, but the nominative and vocative singular. Greek nouns in us, as Sapphūs, Ponthūs; and feminines of the third declension, increasing with a long u, as salūs-salūtis, palūs, tellūs, are long.
- —Ys— at the end of a word is short, as chely's, Capy's. Tethys is sometimes made long.—See Virg. G. i. 34.

Let it be remembered, that in all doubtful points of quantity, the authority of the Augustan or Golden age is always to be preferred. Before that time the laws of versification were scarcely settled, and afterwards they were gradually broken and neglected, till Latin poetry lost all its character and value in the hands of ecclesiastical barbarians.

CHAP. II.—On the Feet.

- § 1. The term foot used in poetry is taken metaphorically from dancing, where the foot is raised in slow or quick time, which is imitated in metre by long or short quantity.
 - a. There are four kinds of dissyllabic feet-

The Pyrrhic composed of two short syllables, as deus. The name is derived from the famous Pyrrhic dance, which was performed to a quick lively measure.

The Spondee is of two long syllables, audax. It is so called because used in rais amordais in the formulæ of sacred rites, on account of its solemn and majestic sound.

The Iambus has its first syllable short, the last long, as tenax:

Syllaba longa brevi subjecta vocatur iambus Pes citus.—Hor.

'Iánlw, whence it is called, means to abuse. For Archilochus, the inventor of Iambic metre, applied it to severe satire, and by Iambi is sometimes meant satirical verses.—See Hor. Od. i. 16, 3—23.

The Trochee is the converse of the Iambus, mēnsă. It is so named from rpixus, to run. Others call it a Choree, from its use in the chorus and dance.

b. Trisyllabic Feet.

The Tribrach, "" legite, so called from its quantity.

The Molossus, -- mirari, named from the Molossi, a people of Epire, who patronized it.

The Dactyl, " omnia. Δάκτυλος, a finger, gives the name to this foot; for the finger is made of one long and two shorter joints, as the dactyl of one long and two short syllables.

The Anapast, domini, from avanalsw, because the foot is

struck in contrary measure to the dactyl.

The Bacchic, egestas, used in Dithyrambic hymns in honour of Bacchus.

The Antibacchic, or Palimbacchic, is the converse of the Bacchic, "cantare.

The Cretic, - castitas. It was either invented or much used by the Cretans.

The Amphibrach, " amare. It was also called Scolius, from its use in Scolia, catches, or drinking-songs.

c. Tetrasyllabic or compound feet.

The Proceleusmatic, composed of two pyrrhics, "" hominibus. zihevopa is the word of command given to sailors or soldiers; probably in double quick time.

The Dispondee, --- interrumpens.

The Choriambus, " " interimens, of a choree, and an iambus.

The Antispast, "" " "nardescit, of an iambus and choree.

The Dilambus, or Iambic syzygy, " amcenitas.

The Ditrochee, or Trochaic syzygy, --- comprobare.

The Ionic à majore, composed of a spondee and pyrrhic, cantabimus; it was a favourite foot of the Ionians, and is called à majore from its beginning with long syllables.

The Ionic à minore of a pyrrhic and spondee,

à minore from beginning with short syllables.

The Epitrite is of four kinds. The origin of the name is doubtful: grammarians say it is so called because it has three constant long syllables, and reitor a third short one, ini, in addition to these.

1st Epitrite sălūtāntēs, of an iambus and spondee. comprobabant, of a trochee and spondee. 2nd deponeres, of a spondee and iambus. incantare, of a spondee and trochee.

- —Os— is a long termination. Greek words in os are short, as chaŏs, Pallados; so are compos and impos.
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whole foot is wanted. Hypercatalectic when it has one or two syllables more than the metre requires, as "Jamque iter emensi, turres ac tecta Latino|rum," Virg. Æn. vii. 160. "Aut dulcis musti Vulcano decoquit humor|em, Id. G. i. 295. This can only be done when the first word of the following line begins with a vowel; by which this redundant syllable may be cut off and absorbed.

§ 4. This brings us to the figure Synalæpha, which has before been slightly noticed [ch. i. § 2, h]. By this figure, a vowel or diphthong, at the end of a word, is cut off and lost before the following word beginning with a vowel or diphthong, or with the letter H, which is considered in scanning merely as an aspirate, not a consonant. "Conticuer' omnes intentiqu' ora tenebant." The same takes place in words ending in the letter M. "O curas homin(um), O quant(um) est in rebus inane!"—Pers.

Old poets used also to elide S, both before a vowel and a consonant. "Usque adeo largos haustus de fontibu' magnis," Lucr. This, however, is only done by Ennius, Lucretius, and sometimes Catullus.

The Synalæpha, by a metrical Græcism, is sometimes neglected, and an hiatus is thus caused in the verse; "Et succus pecori, et lac subducitur agnis," Virg. This, however, is not common: when it does happen, the vowel or diphthong not elided are treated as of doubtful quantity. "Lamentis gemituque et fæmineo ululatu," Virg.

"Insulæ Ionio in magno quas dira Celæno."-Id.

O and heu are not elided by a following vowel. Neither are io, proh, ah, va, væ, or eheu.

Elisions sometimes take place at the end as well as in the middle of a verse, as was noticed in the last section. Omnia Mercurio similis vocemque coloremque, Et crines flavos," Virg.

Barba erat incipiens, barbæ color aureus, aureaque Ex humeris est.—Ovid.

Elisions often give force and sometimes softness to a verse; nor should the practitioner be fastidious in using them. Like other points of composition, they require taste and discernment to pre-

vent their interference with the harmony of poetry. What can be more grating, for instance, than the following lines of Catullus? "Troja virûm et virtutum omnium acerba cinis." "Quam modo qui me unum atque unicum amicum habuit." That of Virgil, on the contrary, "Monstrum horrendum informe, ingens, cui lumen ademptum," is well suited to the subject, yet is not at all harsh or cacophonous; and his "Phyllida amo ante alias" has great softness and elegance.

Monosyllables should not be cut off; though even in Virgil there are instances of such elisions, but certainly not frequent. One diphthong should not be elided before another. And, as a general rule, elisions of short vowels are more harmonius than of long ones.

Elisions at the division of a pentameter verse are harsh and disagreeable. Herculis Antæique Hesperidumque comes, *Propert*. This must not be allowed; nor yet an elision of the final syllable of the last dactyl; "Quadrijugo cernes sæpe resistere equo."

Horace, in his Epistles and Satires, has many instances of aukward Synalæpha: in the fifth place, for instance, of the hexameter, "Cùm Pedius causas exsudet Publicola atque." And in the last, "Præcipue sanus nisi cum pituita molesta est." In these cases, however, the ear will, for the most part, be the best guide.

CHAP. III.—On the different kinds of Verse.

In this chapter nothing will be said respecting comic metres; nothing of the worthless varieties of verse and stanza which the perverse ingenuity of unclassical times laboured to invent.

A verse, then, is either single or combined with others. In the former case it is called monocolon (μονοκώλον, single membered); in the latter, polycolon. To begin with the first mentioned class,

§ 1. The Hexameter verse, so named from its containing six feet or metres (one foot constituting a metre in Dactylic and Spondaic verses), is also called Heroic, from the dignified subjects to which, on account of its majesty and gracefulness, it has

been applied. The four first feet are daetyls or spondees at pleasure, the fifth is regularly a daetyl, the sixth a spondee.

Pāstō|rēs ŏvi|um těně|rōs dē|pēllitě fœtus Tu nihil | invi|tā di|cās făci|āsvě Mi|nērvā.

Instead of a dactyl, a spondee is sometimes found in the fifth place, which, however, must always be preceded by a dactyl. "Constitit atque oculis Phrygia agmina circumspexit," Virg. Some critics pretend to see reasons for these and other variations in the sense of the passage; but certainly there is nothing in the line above quoted, or indeed in any such, as far as I can find, where the sound of a spondee in the fifth place corresponds to the sense in the slightest degree. It no doubt has its effect, and the very effect which Virgil intended, namely, to break the monotony of the verse, and prevent its cloying by unvaried smoothness. And in this point Virgil is excellent; his variations and pauses are so tastefully disposed, that the flow of his verse never becomes offensive from excessive sweetness, and at the same time is seldom harsh or rugged. That he sometimes aimed at accommodating the sound to the sense, is not to be doubted. The dullest ear could distinguish between the galloping of the horse in "Quadrupedante putrem sonitu quatit ungula campum," and the labour of the toiling Cyclops-" Illi inter sese magnâ vi brachia tollunt."

If the sense carried on from one line be concluded in the first word of the next, the first foot of the verse should be a dactyl or a trochee. There are a few instances to the contrary in Virgil.

Ut cymbæ instabiles fluctu jactante saburram Tollunt: |- G. iv. 195. See Æn. ii. 80.

Sometimes with evident intention for effect-

Vox quoque per lucos volgo exaudita silentes Ingens; |-G. i. 476.

But it should not be encouraged in modern verse; it makes the line run very heavily.

If the second foot end with a word, that foot should be a dactyl; as,

Funere a super | exuvias exsangue relictum.

Unless the concluding word be a monosyllable; as,

Jamque fa ces et | saxa volant ; furor arma ministrat.

Or the second foot be followed by a monosyllable; as,

Erue re inter | se certant it stridor et alte.

But these exceptions are not to be often taken advantage of.

A word of four or more syllables is seldom found at the end of a verse. In Virgil they occur most frequently in the case of a proper name.

Amphion Dircæus in Actæo Aracyntho. Quarum quæ formå pulcherrima Deïopeiam.

Beware of such lines as these-

Quisquis luxurlâ tristive superstitione.—Hor.

Augescunt alie gentes, alie minuuntur.—Lucr.

A monosyllable at the end of a verse should only be used in long poems, and that very seldom, merely for the sake of varying the verse. It is utter nonsense to talk of the idea of bulk conveyed in "procumbit humi bos," "præruptus aquæ mons," and at the same time to admire the idea of insignificance expressed by "exiguus mus." What idea do these refined critics discover in the conclusion of such a line as

Et me Phœbus amat : Phœbus sua semper apud me?

Unless, too, the final monosyllable be forcible, the verse is not a good one. Prœlia rubricâ picta aut carbone velut si, Hor. Two monosyllables are not objectionable—" Nec percussa juvant fluctu tum littora, nec que," Virg.

A few verses rhyming at the middle and last syllables have slipped from some of the best poets.—" Ora citatorum dextrâ contorsit equorum," Virg. "Si Trojæ fatis aliquid exstare putatis," Ovid. These verses are called Leonine, from one Leonius, a monk of Paris, who first began writing whole poems in them; an example as eagerly followed by the barbarians of his time, as in these days of better taste it must be carefully avoided.

Final elisions of this verse have been already noticed. It must

be remembered that the rules here laid down apply only to heroic verse, not to the looser compositions of the Satirists.

- § 2. Iambic verse, so called because the iambus is the prevailing foot.
- a. Taking Horace for our model, the rules for the Iambic trimeter acatalectic are all but the same in Latin as in Greek. It consists of six feet, or three metres, two feet constituting a metre in Iambic, Trochaic, and Anapæstic verse. It admits an Iambus into every place; which may be resolved into a tribrach in every place but the last; a spondee is allowed in the first, third, and fifth places; a dactyl in the first and third; an anapæst in the first only, except in case of a proper name, when it was allowed in any place except the last. The following is a scheme of the verse:—

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With regard to the cæsura, or division of the verse, the Latin and Greek laws are the same. This division takes place at the end either of the fifth or seventh half foot; as,

Refixa cælo || devocare sidera.

or, Dedi satis superque || pœnarum tibi.

Horace has once, and once only, neglected the casural division—
"Ut assidens implumibus pullis avis," Epod. i. 19. Catullus in no single instance.

When a trisyllable or quasi-trisyllable ends an Iambic verse, and the preceding word is of more than one syllable, the fifth foot should either be an iambus or a tribrach. This Porson calls the pause of the verse. Now in the twelve Epodes, which contain Iambic senarii either entirely or in part, there are about twenty violations of this law; but it must be observed, that in the two last Epodes, which alone are composed entirely of Iambic trimeters, there are only two instances of this neglect.

Alitibus atque canibus homicidam Hectorem.—xv. 12. Nessi cruore nec Sicanâ fervida.—xvii. 32. Note, too, that in the first of these lines, the elision relieves the absence of a proper pause, and that the correction of the second is obvious and easy; the transfer of the circumflex from Sicanâ to fervida.

Catullus, who generally writes pure Iambics, religiously observes the Greek rule; and modern versifiers should do the same.

b. A variety of the Iambic trimeter is the Scazon. Its peculiarity consists in having invariably a spondee in the sixth place, and an iambus in the second, fourth, and fifth; it is otherwise subject to the laws stated above:

O quid solutis est beatius curis.—Catul.

Catullus has one instance of an anapæst in the third place. "Puella nam mea quæ meo sinu fugit."—xxxvii. 11.

c. Iambic dimeter is never found by itself in the best writers. As its name denotes, it consists of two metres, or four feet, subject, as far as they go, to the laws of the trimeter.

Fortulna non | mutat | genus.-Hor.

d. The Iambic tetrammeter catalectic, both in Greek and Latin, is principally a comic metre. But Catullus has one nasty little sonnet in it. The fourth foot in this metre is always an iambus or a tribrach; the sixth may be an anapæst; the foot preceding the catalectic syllable is invariably an iambus, except in case of a proper name, when an anapæst is admissible, as it is in the fourth also in the same case.

Et insolenter æstues velut minuta magno Deprensa navis in mari vesaniente vento.—Catul.

e. Iambic dimeter catalectic, or Anacreontic verse, is not to be found in any classical writer, and therefore might have been passed over unnoticed; but that some moderns of good reputation, such as Taubmannus and Casp. Barthius, have written in it. Nor do these writers follow the strict Greek model, but merely strip an Iambic dimeter of its last syllable.

Habet omnis hoc voluptas, Stimulis agit fruentes. Ades pater supreme. § 3. The Trochaic tetrammeter catalectic admits a trochee and a tribrach into every place; a spondee and anapæst, and a dactyl, in case of a proper name only, into the three even places. The division of the verse should invariably take place at the end of the second metre, or fourth foot. The pause should be preserved as in the Iambic senarius.

Cras amet, qui nunquam amavit, quique amavit, cras amet Ipsa nymphas Diva luco jussit ire myrteo
It puer comes puellis. Nec tamen credi potest
Esse Amorem feriatum, si sagittas vexerit.
Ite nymphæ: posuit arma, feriatus est Amor.
Jussus est inermis ire, nudus ire jussus est.
Neu quid areu, neu sagitta, neu quid igne læderet.
Sed tamen cavete Nymphæ, quod Cupido pulchre est:
Totus est armatus idem quando nudus est Amor.

These lines are taken from the Pervigilium Veneris, a luxurious little poem, of an uncertain age and author; whose corrupt text has exercised the critical ingenuity of Lipsius, Salmasius, Scriverius, and other distinguished scholars.

There is a great variety of Trochaic metres to be found among the less pure models of Latin verse, which it is needless to enumerate.

§ 4. In the Anapæstic dimeter, anapæsts, dactyls and spondees are admitted indiscriminately, except that an anapæst should not follow a dactyl, to prevent the concurrence of so many short syllables. But this law is not always adhered to. The συναφεια is preserved in Latin as well as Greek anapæsts; that is, the last syllable is not considered common, but the system runs on as one continued verse to the end. The most musical anapæsts are those in which every word forms a foot, or, in which no cæsura takes place. If this be not attended to, the first metre at least should be kept clear from the second. It must be noticed, that Seneca does not confine himself to the feet above-mentioned:

Vincula rerum laxet et ingens Pateat tellus, Tiphysque novos Detegat orbes; nec sit terris Ultima Thule.—Sen. Med. A. ii. ad fin. The concluding monometer is called an anapastic base, with which the system is sometimes closed.

- § 5. Of the Charismbic metre there are three kinds-
- a. The Glyconian (Antispast. dim. acat.), consisting of a sponder, followed by two dactyls or otherwise, of a fourth Epitrite and diambus:

Tandem regia nobilis Antiqui genus Inachi.

b. The Asclepiad (Antispast. trim. acat.), is composed of a spondee, two choriambi, and an iambus:

Mæce|nas atavis || edite re|gibus.

The division of the verse falls at the end of the second choriambus. This is sometimes neglected by Horace, with, and even without, elision:

> Regnavit populo||rum ex humili potens Non incendia Car||thaginis impia

But the last instance is doubtless owing to the ineluctabilis necessitas of a proper name. The cessura may be neglected in this metre without any diminution of harmony:

Quassas | indocilis | pauperiem | pati.

c.* The Alcean, a verse of five feet; the first a spondee, then three choriambi, then an iambus:

Insperata tue | cum veniet | poena super biæ.

§ 6. The Adonic is composed of a dactyl and spondee. The writers of the classical ages never used it except to close a sapphic stanza; Boethius and others more recent composed whole poems in it:

Discite luctum O mea corda.

§ 7. Ionic à minore. This verse consists entirely of the foot

^{*} This is Antisp. Tetram. Acat. consisting of a fourth epitr., two antisp. and an iamb. syz.

from which it takes its name. In Horace it occurs in tetrammeter verses, though in some editions the ode is arranged in stanzas:

Miserarum est | neque amori | dare ludum | neque dulci Mala vino | lavere, aut ex animari | metuentes.

§ 8. The Phaleucian, or, according to others, Phalæcian verse, was so named from its inventor, and is also called Hendecasyllabic. It has five feet; spondee, dactyl, and three trochees. For the spondee Catullus often substitutes an iambus, or trochee:

Istos | composu|it Pha|leucus | olim.

Or thus, as Antisp. Trim. cat.-

Quid tantos ju vat excita re motus.

Catullus sometimes neglects cæsura, and his verses do not sound the worse for it:

Tecum ludere, sicut ipsa, possum.

§ 9. In the Galliambic verse there are six feet; in the first place an anapæst; in the second and third an iambus; in the fourth and fifth a dactyl; in the sixth an anapæst.

But Catullus, in his sixty-third ode, which is the authority for this metre, admits many other feet beside these; as a spondee or trochee for the incipient anapæst, a spondee for dactyl, &c. But the third place always has an iambus, and the sixth always an anapæst:

> Super al|ta vec|tus A|tys cele|ri rate | maria Phrygium | nemus | cita|to cupi|de pede | tetigit.

This will suffice for the carmina monocola. There may be other kinds found among the less classical poets, but none which it would be worth while to study. Thus Claudian has a whole poem in the metre of the first line of an Alcaic stanza, of which we shall speak presently: many of Seneca's chori are continued sapphic, unbroken by the adonic; but these are no models for imitation. We pass on, therefore, to the carmina polycola, i. e. poems composed of different kinds of verse coupled together. Of these, a poem in which the metre of the first line recurs after the second line, is called distrophon; after the third, tristrophon; after the fourth, tetrastrophon.

§ 10. Elegiac verse is composed of an hexameter verse, followed by a pentameter. The pentameter is never used alone, except once by Ausonius, and subsequently by M. Capella. It has in the two first places a dactyl or spondee at will; then a long syllable, then two dactyls, and lastly, another long syllable.

The Elegiac verse derives its name from hayos, lamentation, being much employed in funeral hymns, and, in fact, it never appears to greater advantage than in plaintive subjects.*

The laws of the hexameter in Elegiac verse are the same as in Heroic, but it does not admit of so much licence; for this plain reason, that the metre is sufficiently varied in itself, without having recourse to licentious deviations from the pure standard. Thus, final elision [ch. ii. § 4] should never be admitted; nor monosyllables or quadrisyllables at the end of the verse; smoothness should be constantly studied, and the hiatus, and lengthening of short syllables by cæsura, or metrical ictus, should be avoided.

The laws of the pentameter are very strict. The first to be noticed is that of the division of the verse, which must never be violated even by elision, though Catullus takes this with many other liberties. "Speraret nec linguam esse nec auriculas." But he followed the example of the Greeks.

As in the heroic, if the sense carried on from the hexameter be concluded in the first word of the pentameter, the first foot of the latter should be either a dactyl or a trochee.

Armenias tigres et fulvas ille leænas Vicit, | et indomitis mollia corda dedit. Hæc amor et majora valet; sed poscite Bacchi Munera; | quem vestrum pocula sicca juvant.

Tibul. vi. 15. 18.

A monosyllable after a spondee should not close the first penthemimer, as this of Catullus,

Hunc nostrum inter | nos || perpetuumque fore.

Versibus impariter junctis querimonia primum,
 Post etiam inclusa est voti sententia compos.
 Quis tamen exiguos elegos emiserit auctor,
 Grammatici certant; et adhuc sub judice lis esta-Hor. A. P. 75.

After a Pyrrhic contained in a word it is not inharmonious-

Ambobus mihi | quæ || carior est oculis.-Id.

Two monosyllables are likewise allowable-

Sis felix, | et sint || candida fata tua.-Tibul.

The second penthemimer must not, by any chance, be finished with a monosyllable:—

Aut facere hac a te dictaque factaque sunt.-Catul.

But the verb es and est is often elided in that place.

Alterius facti culpa silenda mihi est.—Ovid.

Two monosyllables may be admitted-

Præmia si studio consequar ista sat est.-Id.

The final word of a pentameter should be a dissyllable. A quadrisyllabic word may be sometimes allowed, as that of Ovid,

Quem legis ac noris accipe, Posteritas.

A trisyllable is very objectionable.

This concluding word should be, either a noun substantive, a personal or possessive pronoun, or a verb. Adjectives are not often found in this place; still more seldom adverbs; and yet more rarely the present participle active.

The sense of each separate couplet should be contained within itself; or, if it should overflow, it must be concluded at the end of the next, and never be carried farther, or stop short of that.

Leonine verses are as detestable in pentameter as in hexameter.

Querebant flavos per nemus omne favos .- Ovid.

- § 11. Horace uses as a lyrical measure, an hexameter verse, followed by the latter penthemimer of a pentameter. See Od. vi. 7; or followed by the four latter feet of another hexameter. See Od. i. 7. 28. In the Epodes the hexameter is followed by an iambic dimeter, Epod. xii. xiii.; by an iambic trimeter, Epod. xiv.
- § 12. The Archilochian distich is composed of different kinds of verse. The first line is an asynartete of a daetylic tetrammeter,

a trochaie dimeter brachycatalectic, or Ithyphallic. The second is an iambic trimeter catalectic.

- I. Solvitur | acris hylems gralta vice || veris et Falvoni.
- 11. Trahuntque sic cas machinæ | carina's.

Observe in the first line, that the two kinds of verse are kept quite distinct; one never runs into the other. The fourth foot of the first line is invariably a dactyl.

- § 13. The Hipponactic couplet is formed by a Trochaic dimeter catalectic, followed by an iambic trimeter catalectic.
 - I. Non e|būr ne|que āure|um.
 - II. Měa rěni dět in domô lacunar.
- § 14. By the union of a Glyconian choriambic with an Asclepiad choriambic, the Glyconian couplet is formed.
 - I. Aŭdāx | Tăpětī | gěnus.
 - II. Ignēm | fraude mala | gentibus in tulit.

So much for the distich. We will now notice the combinations of three, four, and five lines together.

§ 15. Stanzas of three lines are only found in Horace's Epodes; and even the two instances of these are in some editions arranged as couplets, the two last lines being thrown into one; but the objection to this is plain; that there would then be an indefensible hiatus in such a case, as this—

Fervidiora mero Arcana promôrat loco.

And in cases like the following,

Levare diris pectora Solicitudinibus

the last syllable in pectora could not be considered common if it occurred in the middle of an asynartete verse. The stanza of Epod. x. is made up of an iambic trimeter, the latter penthemimer of a pentameter verse and an iambic dimeter. That of Epod. xi. consists of an hexameter, an iambic dimeter, and the latter penthemimer of a pentameter.

§ 16. Stanzas of four lines are the most usual in Latin Lyrics. Of these the most distinguished is the Alcaic, on account of its power, variety, and harmony. The two first lines are in the same metre, consisting of an iambus or spondee in the first place, then an iambus, followed by a long syllable, then two dactyls. The third line has an iambus or spondee in the first place, an iambus in the second, a spondee in the third, an iambus in the fourth, and a long syllable. In the fourth line, the two first feet are dactyls, then follow two trochees.

It has been said that an iambus is admissible into the first place of the three first lines; and no doubt it is so. But it must be noticed, that throughout the whole of Horace's Odes there are not more than two dozen instances of an iambus so placed. Now there are three hundred and seventeen alcaic stanzas in Horace; and consequently nine hundred and fifty-one opportunities of beginning with an iambus; of which Horace has only taken twenty-three or four. It may fairly be inferred, therefore, that though the iambic foot may be used, it is by sufferance; that the legitimate beginning of the three first lines is a spondee, as being better suited to the grave and majestic character of the verse.

a. The casural division of the first and second lines after the long syllable should be strictly attended to. Horace neglects it but twice without an elision.

Mentemque lympha|tam Mareotico—i. 37, 14. Spectandus in cer|tamine Martio—iv. 14, 7.

There are about thirty instances where elision takes place at the division, as

Mentem sacerdot um incola Pythius-i. 16. 6.

The line "Utrumque nostrum incredibili modo," ii. 16. 21, is rather, perhaps, to be referred to those without casura. There is one solitary instance of hiatus at the division—

Jam Dædaleo | ocyor Icaro .- ii. 19. 9.

The long syllable after which the division falls should rarely be a monosyllable. It is so in only fifteen instances in Horace, unless preceded by another monosyllable, when it is not offensive, as, Seu Libra seu me ||—ii. 16. 10; or with an elision,

as, Descende cœlo et ||-iii. 4. 1.

Once only do we find the first or second line ending in a single monosyllable—

Ne forte credas interitura quæ-iv. 9. 1.

And once only in two monosyllables-

Cur non sub alta vel platano vel hac—ii. 10. 13. Such a practice, therefore, is to be condemned.

b. On the third verse, the flow and effect of the stanza in a great measure depends; and therefore great attention should be paid to its construction. In the first place, it ought to be composed of three or four words at most: if there are more, it detracts from the majesty and force of the line, as in the following aukward specimen:—

Sors exitura et nos in æternum-ii. 3. 28.

The line should not begin with a tetrasyllable, or a quasi-tetra-syllable. This is found five times only in Horace.

Hunc Lesbio | sacrare plectro-i. 26. 11.

Decurrere et | votis pacisci—iii. 29. 59.

Rubiginem aut | dulces alumni—iii. 23. 7.

Funalia et | vectes et arcus-iii. 26. 7.

Proh curia, in versique mores-iii. 5. 7.

And observe, that in all these, except the first, an elision takes place, which gives the effect of a well-constructed line.

Once a (quasi) pentesyllabic word begins the verse, with an elision.

Sors exitura et | nos in æternum—ii. 3. 28.

And thrice without elision-

Res ordinaris, grande munus-ii. 1. 11.

Ab insolenti temperatam—ii. 3. 3.

Enavigandâ sive reges—ii. 13. 11.

Nor should a tetrasyllable close the line. Horace has three instances only of this:—

Regumque matres barbarorum et-i. 35. 11.

Ab insolenti temperatam-ii. 3. 3.

Nodo coerces viperino-ii. 18: 19.

For the same reason of euphony, the ending of the line with two dissyllables should be avoided. Horace affords but eight examples of it, and two or three more where the final dissyllable is preceded by two monosyllables, as

Solantis estum, nunc in udo. it. 5. 7:

Elision of et at the end of this line occurs four times; of in, once. Twice a redundant syllable is elided by the vowed beginning the next line, in the ugly line already twice quoted,

Sors exitura et nos in ætern um;

and in

Cum pace delabentis Etrusc um.—iii, 29. 35.

This is not to be rashly imitated.

Horace has ventured once to end a third line with a mone syllable.

Depone sub lauru meâ nec.

And certainly once too much, for the effect is harsh and grating in the extreme.

c. The great object in the fourth line is to make it run smooth and flowing, in order to give better effect to the weight and gravity of the third. And this object is chiefly to be effected by attention to the cesura, and by avoiding aukward elisions, such se

Regum apices neque militum arma—iii. 21. 20.

Horace ends this line about a dozen times with a tetrasyllable, and the effect is not bad; because the preceding word is invariably (at least with one exception) a dissyllable of two times; as

Imperii | decas | arrogavib-iv. 14. 40.

The exception shows the necessity of this rule-

Nominis Asdrubale interempto-iv. 4. 72;

where, nevertheless, much of the caeophony is lost in the chision. The same law is observed when the verse ends with a quasi-tetrasyllable, or with two dissyllables.

Æmoniæ | daret | ut batenis-i. 37. 20.

Dura fuge | mălă | dura belli-ii. 12: 28:

In the following solitary case an hypercatalectic syllable is cut off by the vowel beginning the next stanza. This must by no means be allowed.

Hospitis, Ille venena Colchica-il. 12. 8.

Twice Horace concludes the fourth line with a word of six syllables, but never with one of five.

Divitias operosiores.—iii. 1. 48.

Progeniem vitiosiorem.—iii. 6. 36.

It must be remembered that the pertiliarities here quoted are all that can be found of each particular kind throughout three hundred and seventeen stanzas. It will be well, therefore, for the practitioner in Latin Lyrics to abstain from all of them at first, and study to make his stanza as pure as possible. After time and practice, he may, in regular odes, relax something of this strictness, and occasionally indulge in such liberties as Horace has set him an example of, taking care, however, not to abuse the indulgence of his model so as to run into licentiousness:

§ 17. A stanza which may be called choriambic is often used by Horace, consisting of two asclepiads, a Pherecratian (composed of a dactyl between two spondees), and lastly, a Glyconian.

Primâ nocte domum claude ; neque in vias Sub cantu querulæ despice tibiæ.

Et te sæpe vocanti

Duram difficilis mane.—Hor. Od. iii. 7. 29.

§ 18. The Sapphic stanza is so named after the Lesbian poetess, the gifted and unfortunate Sappho, though, to judge by the fragments which remain of her writings, few of her compositions were in this metre; but her only two perfect (or nearly perfect) poems now extant are so. The three first lines are the same: they are epichoriambic trimeter catalectic, composed of a second

epitrite, a choriambus, and an iambic syzygy incomplete. The fourth line is an Adonic.

Catullus admits a trochaic syzygy into the first place, in imitation of the Greek practice: Horace never does. The Sapphics of the former are, in their tone and composition, much nearer to the Greek than those of Horace, who aims at more sweetness and smoothness than is found in the examples he made use of. Catullus elides vowels at the end of the third line only; Horace, at the end of the first, second, and third. Neither of them, however, divide a word between two lines, except between the third and fourth.

§ 19. Catullus uses a stanza of five lines in his spirited Ode ixi. The four first are circulating dimeters,* Troch. syz. + Iam. syz. The fifth, the same, catalectic.

Tardat ingenuus pudor
Quæ tamen magis audiens
Flet quod ire necesse sit:
Sed moraris; abit dies;
Prodeas nova nupta!

[•] Or rather Glyconian; for a fourth epitrite is sometimes put for the trochaic syzygy.

BOOK II.

GRAMMAR OF POETRY.

BESIDES the distinction of poetry from prose, arising from its more elevated and highly-coloured style, the Latin poets employed certain grammatical forms, either peculiar to themselves or more usual among them than other writers. This Book, then, is intended to illustrate the poetic mode of spelling, inflexion, signification and usage, and, lastly, construction of words; and a separate chapter is therefore assigned to Orthography, Etymology, and Syntax. Not that the poets are to be supposed to have always followed the modes here instanced. They are peculiarities which those writers might and often did use; and the knowledge of them will be found of great service both in the study and composition of Latin poetry. Nor is it pretended that all the poetical peculiarities of grammar are to be found in this short treatise, the object of which is, to notice those only which are the more usual and more useful.

CHAP. I.—Orthography.

- § 1. PROSTHESIS. To the beginning of certain words, the poets were in the habit of affixing a letter, particularly in the case of these four—narus, navus, natus, naviter, for which they said, gnarus, gnavus, gnatus, gnaviter. See Virg. Æn. viii. 510. Hor. Ep. i. 1. 24.
- § 2. Epenthesis. By this figure a letter or a syllable is inserted into the middle of a word. No certain rule can be laid down for this usage; a few examples are these: Navita, for nauta, Virg. G. i. 137. Induperator, for imperator, Juv. Sat. x. 138. Indupeditus, for impeditus, arising from the old form of indo or endo for in, which occurs Lucret. ii. 1092. For the genitives calitum and alitum, calituum and alituum are commonly used, Virg. Æn. viii. 27.

- § 3. Diplasiasmus. The consonant is sometimes doubled in some words.—Quattuor, for quatuor. Juppiter, for Jupiter. It is often done in words compounded of re, followed by l or p, as relligio, relliquiæ, repperi, reppuli, Virg. G. i. 270. Æn. v. 47. G. ii. 22. Æn. iv. 214.; but rarely, if followed by another letter, except in old Lucretius, reffugere, redducere, receidere, &c.
- § 4. Syncope. A letter or syllable is often dropped from the middle of a word. Sæclum, for sæculum, Virg. Ec. iv. 5. Vincla for vincula, Virg. Æn. ii. 153. Periclum, for periculum, Hor. Sat. ii. 7. 73. Aspris, for asperis, Virg. Æn. ii. 379. Repostus, compostus, for repositus, compositus, Virg. Æn. i. 29. 253. Comprendere for comprehendere, Virg. Æn. vi. 626. Puertia for pueritia, Hor. Od. i. 36. 8. The ji is often contracted in words compounded of jacio. Obici for objici, Senec. Med. 235. reice capellas, Virg. Ecl. iii. 96, deicito, abicito, &c.
- § 5. Apocope is the rejecting of a letter or syllable at the end of a word; as, exin, dein, proin, for exinde, deinde, proinde In the enclitic ne the final vowel is often thus dropped, as tunkmen', vidistin', nostin'; and when coupled with the second person of verbs, the preceding s also vanishes, as vin', ain', audin', viden', &c. These latter cases of Apocope, however, are seldom used, except in familiar writings, such as Terence, Plautus, and Horace's Satires and Epistles.*
- § 6. Crasis. The contraction of two syllables into one is very frequent. That of jacio has been noticed already. Queis is put for quibus, sodes for si audes, sis for si vis. The preposition de, too, makes one syllable with the following e in composition. Deest, deerit, deerunt, Virg. G. ii. 233. Deeraverat, Virg. Levii. 7.
- § 7. Dieresis. On the other hand, however, one syllable sometimes is made two, particularly by treating v and j as vowels. Silüe, Horat. Od. i. 22. 4. Caïus (trisyl.), Mart. ix. 98. Persolüenda, Ovid.

Sometimes, too, in familiar prose. "Ain tu?" Cicero, in several of his Epistles.

- of slaging the quantity of a syllable, is a licence very seldom taken. Phadrus has corcodilus for crocodilus, L. i. fab. 25.
- § 9. The use of a for u, as in volgus, Volcanus, advorsum, servom; of o for i, as olli, of u for i, as inclutus, optumus, must be considered as Archaisms. These entiquated forms may be used sparingly, when the dignity of the verse and subject will shait of them, as in an hergic or grave didactic poem.

CHAP. II .- Etymology.

THE Etymology of poetry relates to the inflexions, and usages of words. On the former point, it is necessary to remark, that unusual and antiquated forms of declension or conjugation must be cautiqualy adopted.

§ 1. And first to notice the peculiarities of declension employed by the Roman poets.

- a. For the termination a of the gen. case sing. in the first declension, the old form \bar{a} i was sometimes adopted. Aulai, for sula, Virg. En. iii. 854. Gelidai stringor aquai, Lucret. iii. 695. Terrai frugiferai, Mart. xi. 91. In Lucretius, animai, pictai, naturai, &c. frequently occur.
- b. For the termination em or en of the accusative of patronymics in the first declension, we sometimes meet with am. Scipiadam, Hor. Sqt. ii. 1. 17. For the termination e of the vocative and ablative from Greek nouns in es of the same declension, we find the termination a. Anchisa, Virg. En. iii. 475. 3. 244. Atrida, Horat. Sat. ii. 3. 187.
- c. The genitive of nouns substantive ending in ius or ium is generally expressed among the poets by a single i. Otî, tugurî, peculî, Virg. Ingenî, consilî, imperî, Hor., &c. See Dawes, Miscel. Crit. p. 27. Ed. Kidd, 1817. Similarly Dii and Diis, are contracted into Dî and Dîs.

^{*} The Greeks were less sparing of the use of this figure. We have apadia for nactia, nacress; for nectropy, &cc.

d. The contraction of plural genitives ending in orum into $\hat{u}m$, is very common. Virûm, for virorum, Virg. Æn.i. 87. Divom, for divorum, Id. Æn. i. 79, probably to avoid the concurrence of v and u. The same contraction takes place in the genitives plural of the first declension; cœlicolûm for cœlicolarum, Id. Æn. iii. 21.

e. For the ablative termination e of the third declension the poets use i in many instances. Amni, Virg. G. iii. 447. Avi, Hor. Carm. i. 15. 5. Classi, Virg. En. viii. 11. Colli, Lucret. ii. 317. Igni, Virg. En. iv. 2. Imbri, Id. G. i. 393. Tridenti, Id. En. i. 149. Orbi, Lucret. v. 75. Ungui, Hor. Od. iii. 6. 24. posti, Ov. Met. v. 120. These instances may be safely applied.

f. In the genitive of nouns of the third declension, the termination ium is very commonly contracted into um. Apum, for apium. Mensum, for mensium, Ov. Met. viii. 500. This is almost constantly done in nouns whose nominative ends with two consonants, as serpentum, cohortum. And the same thing happens to participles in ns. Recusantum, Virg. Æn. vii. 16.

g. Instead of ui, the termination of the dative case in the fourth declensions, the poets (from necessity, probably) substituted u. Parce metu, Virg. En. i. 261. Victu invigilant, Id. G. iv. 158. Aspectu, Id. En. vi. 460.

h. For the termination ei of the genitive case, fifth declension, we sometimes find e. Die, for diei, Id. G. i. 208. Fide, for fidei, Ov. Met. vii. 727. And for the dative also, this termination appears to have been used, Hor. Sat. i. 3. 95. But it is a licence which must not be taken except upon direct authority.

- § 2. The greater part of the poetic variations in the conjugating of verbs are merely antiquated forms and, like other archaisms, must be introduced with a sparing hand. Thus,
- a. Duim, duis, duit, duint, for dem, des, det, dent, with the compound perduim for perdam; and siem, sies, siet, sient, for sim, sis, sit, sint, with the compound possiem for possim, are old forms found principally in Plautus and Terence. Fuat for sit occurs in Virgil from the obsolete verb fuo, Æn. xi. 108.
- b. Contractions of the perfect and pluperfect tenses perpetually occur in Latin verse. First, by the rejection of the syllables ve and vi, a rare practice among prosaic writers; thus, admorunt, for admoverunt, Virg. Æn. iv. 367; commorit for commoverit, Hor.

- Sat. ii. 1. 45. Implessem, for implevissem, Virg. Æn. iv. 605. Cresse, for crevisse, Lucr. iii. 683. Secondly, by omitting the syllable si before sti, a contraction chiefly used by the comic writers; but Virgil has accessis, for accessistis, Æn. i. 205; and Horace evasti for evasisti, Sat. ii. 7. 68. Thirdly, by rejecting is or iss, after x; Direxti, for direxisti, Virg. Æn. vi. 57. Extinxem, for extinxissem, Id. Æn. iv. 606. Surrexe, for surrexisse, Hor. Sat. i. 9. 73.
- c. An archaism scarcely admissible into modern Latin verse is found in the future subjunctive; amasso, for amavero; expugnasso, habesso, levasso, [Cic. de Sen. c. i. ex Ennio], for expugnavero, habuero, levavero. Hence the infinitive expugnassere for expugnaturum esse; impetrassere, &c.
- d. In the fourth conjugation the imperfect and future indicative are terminated by the poets in *ibam* and *ibo*. Vestibat, for vestiebat, Virg. Æn. viii. 106. Redimibat, Id. Æn. x. 538. Lenibat, Id. Æn. iv. 518. Mollibit, for molliet, Hor. Od. iii.23.19. This liberty must be rarely allowed to a modern versifier.
- e. To infinitives passive and deponent the syllable er is sometimes affixed. Dicier, for dici, Pers. i. 28. Farier, for fari, Virg. Æn. xi. 242. Spargier, for spargi, Hor. Od. iv. 11. 8. It is an archaism, and occurs frequently in Lucretius.

There are other singularities to be met with, particularly in Terence, Plautus, and Lucretius, with which the Latin versifier has nothing to do but to observe and avoid them. Such as pluria for plura; alteræ for alteri; nullæ rei for nullius; tumulti for tumultûs; cupiret for cuperet; sonere for sonare, &c.

Nor is it necessary to dwell upon the Greek forms which we occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet normalized in occasionally meet with the meeting that the such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with; such as the genitive terminations in occasionally meet with the genitive terminations in occasionally meet with the genitive terminations in occasionally meet with the genitive termination occasionally meet with the

§ 3. We now come to the second part of Etymology, which

The genitives Achilli, Ulyssi, Virg. En. i. 34; Ecl. viii. 70, are contractions of Achillei, Ulyssei, from the old Hellenic forms, Achilleus, Ulysseus. So Pericli, Herculi, for Periclis, Herculis, from the antiquated nominatives, Peticleus, Herculeus,

treats of the signification of words. Many words occur in poetical writers, either entirely confined to their works, or rarely met with in prose; and many which bear a meaning different from their literal one. For a person who wishes to attain to excellence in Latin versification, it would be highly advantageous to make an index (of which we have given a specimen below) of the most striking poetical peculiarities of language, placing opposite them the corresponding terms used in prose:—

Prosaic.

Poetical Words.

Præfocare (Ov.

Pubes

Solamen

Accomodatus Accommodus Adapertilis Qui facile aperiri potest Admissum (Ovid) Peccatum Adspirare (alicui) Favere Mare Æquor Solere Amare (φιλείν) Amaror (Lucret. Amaritudo Ast At Bimaris Duo maria attingens Ceu Sicut, ut Clarare (Lucr. Declarare, clarum reddere Cor Animus, ratio Delassare (Defatigare Duellum Bellum Egens Egenus Pater, mater Genitor-trix Grayare Onerare Gravari (Hor.) Graviter ferre Impermissus (Hor. Illicitus Frustra Incassum Inopinus Non opinatus Juventa Juventus Lethum lethalis Mors, mortifer Olim Interdum Palpare Adulare

An index of this kind may be drawn up in the course of read-

Suffocare

Juvenes

Consolatio

ing any of the Latin posts. Be it pemembered, too, that come pound adjectives ending in ger, fer, color, raght, per, rolus, fuse, lagues, are almost all purely poetical, and scarcely admissible into prose composition. Such are fatiger, nimbiter, lactically nostivague, acripes, altivolus, mellifluus, dulciloguus, sc. Of poetic parases, such as, estuare in aliqua, for aware aliquan, date letum aliqui, for interficers, ed planum, for abundanter, and such like, we shall speak more at large in the chapter treating upon figures and decoration.

§ 4. A third part of Etymology is the commutation and interchange of words so usual in poetical writings. Those interchanges alone are noticed here, which, though not without their beauty, cannot be referred to mere ornament; the latter being discussed in another part of this work.

The first thing, then, to be noticed in this division is, the interchange of the parts of speech one for another.

- a. Noun substantive for the participle: as populus lath rex for regnans, Virg. En. i. 25. Late tyrannus, Hor. Od. iii. 17. 19. nemorum cultrix, for nemora incoleus, Virg. En. xi. 557.
- 6. Participle for noun substantive: genus omne patantum, for piscium, Virg. G. iii. 541. Volantes, for aves, Id. Æs. vi. 289, Silentum opneilium, for umbrarum, manium, Id. ib. 431. Venantes, for venatores, Sil. v. 413. Medentes, for medici, Lucr. i. 49.
- c. Neuter adjective, either singular or plural, for advert. Pulce ridentem, Pulce loquentem, for dulciter, Har. Od. i. 22, 23. Rivus lene sonantis aque, for lepiter, Ov. Am. iii. 5. 6. Cometa lugubre rubent, for lugubriter, Kirg. En. x. 273. Sublime feruntur, for per altum sublimiter, Lucr. iv. 133. Enses triste micant, for tristem in modum, Stat. Th. iv. 453. Saxosum somans Hypanis, for saxosè, Virg. G. iv. 370. Turbidum letatur, for cum perturbatione, Har. Od. ii. 19. 6. Perfidum ridens Venus, for perfide, Id. Od. iii. 27. 56. Lucidum fulgentes oculi for lucida. Id. Od. ii. 12, 14. Obscurum nimbosus aër, Luc. v. 631. Multa is often put for valde, multum, Virg. En. v. 868. G. iv. 801. 820;

[•] This is very common in the Greek poets. Thus Hom. σ. 188, speaking of the helmet of Patroclus, have di λόρος καθύσερθει ένων, for διινός. Theogritus says that the roses φοινίσσεσθαι τὰ πίνθιμα, for παθίμως. And Oppian has βαρία επάξαι.

and plurima, for plurimum, Id. Æn. ix. 335. So crebra, for sæpe, Id. G. iii. 500. Transversa tuentibus hircis, for transversè, Virg. Ecl. iii. 8. Insanire solemnia, i. e. communi insaniâ laborare, Hor. Ep. i. 1. 101.

d. Infinitive mood for a noun substantive neuter. First, for the nominative case. Velle suum cuique est, for voluntas sua, Pers. v. 53. Scire tuum nihil est, for scientia tua, Pers. i. 27. Sapere urbi venit, for sapientia, Pers. vi. 38. Nobis meminisse relictum, for memoria relinquitur, Stat. Silv. i. 55. Secondly, for the accusative: this usage seems almost peculiar to Horace. Adimam cantare severis, for facultatem canendi, Hor. Ep. i. 19. 9. Da mihi fallere, for facultatem fallendi, Hor. Ep. i. 16. 61. Frui paratis mihi dones, Hor. Od. i. 31. 17. Persius seems to have borrowed it from him; nostrum illud vivere triste, i. e. tristem vitam, Pers. i. 9; hoc ridere meum, Pers. i. 122.

e. Adverb of time for noun substantive. Cras aliud, for dies alius crastinus, Pers. v. 68. Clarum mane fenestras intrat, Pers. iii. 1.

§ 5. We come now to speak of the interchanges that take place between the substantive and adjective, and among numbers, cases, moods, and tenses.

a. And first, the proper name of a country is often put for the gentile adjective. Arabio lucet bombyce puella, for Arabico, Prop. ii. 3. 15. Arcadius magister, for Arcadicus, Virg. G. iv. 283. Asia prata, Virg. G. i. 383. Palus, Virg. En. vii. 701. Myrtus, Catul. lviii. 22, for Asiana. The proper names of nations, rivers, men, Gods, &c., are used in a similar way. Aquæ Baiæ, for Baianæ, Prop. i. 11. 30. Metaurum flumen, for Metauricum flumen, i. e. Metaurus, Hor. Od. iv. 4. 38. Flumen Rhenum, Hor. Ars. Poet. 18. Gens Romula, for Romulea, Hor. C. Sec. 47. Cf. Virg. En. vi. 876. Ov. Fast. 2. 412. Sulpitia horrea, for Sulpitiana, Hor. Od. iv. 12. 18. Dardana arma, for Dardania, Virg. En. ii. 618. vi. 57. Pompilius sanguis, for Pompilianus, Hor. A. P. 292.

By the same usage a noun substantive is often put for its possessive. Hostes turmæ, for hostiles, Stat. Theb. xi. 22. Heroës manus, for heroïcæ, Prop. ii. 1. 1. Fabulæ manes, for fabulosæ, i. e. the subjects of many tales, Hor. Od. i. 4. 16. Juvenes jocos, for juveniles, Pers. vi. 5. Urbs domina, Ovid. Am. ii. 15. Ars magis-

tra, Virg. Æn. viii. 442. may be reckoned in the same class. And the case is frequent among verbals ending in tor. Victor equus, Virg. G. iii. 198. Bellator taurus, Stat. Th. iii. 330. Risus proditor, Hor. Od. i. 9. 22. In prose, too, we find victor exercitus.

Substantives thus put for their possessives are often inflected like adjectives. Adulteri crines, Hor. Od. i. 15. 19. Cf. Ovid. A. A. iii. 648. Sibila ora, for sibilantia, Virg. En. ii. 211. v. 277. G. iii. 422. Servum pecus, Hor. Epist. i. 19. 19. Ov. Fast. vi. 558. Lingua susurra, for susurrans, Ov. Met. vii. 825. Famulæ aquæ, Ov. Fast. i. 286. Luc. iv. 207. Pluvia venti, Hor. Od. i. 17. 4. iii. 3. 36 A. P. 18. Such examples as these may be fairly used; but the student must not proceed upon analogy without authority. For instance, he must not be allowed to use such a phrase as fæmina lacryma for fæminea. His phrases must have the support of antiquity; as, Græcia pubes, Germania tellus, and, Contemptore oculo splendentes spectat acervos.

b. The power of substantives is also given to adjectives. Neuter adjectives especially, whether singular or plural, are thus commuted. Acuta belli, Hor. Od. iv. 4. 76. Altum, for altitudo. Tolluntur in altum, Claud. Ruf. i. 22, for coelum, and for mare it is constantly used, Virg. Æn. i. 301. i. 34, iii. 192. Hor. Od. ii. 10. 1. Apertum, for campus, Hor. Od. iii. 12. 10. Arata, for agri arati, Propert. i. 6. 32. Clausum, for locus occlusus, Virg. G. iv. 303. Commune, for respublica, Hor. Od. ii. 15. 14. Convexum and convexa, for convexitas, an arch, convexa coeli, Virg. En. iv. 451. vi. 750. Convexa deorum tremunt, Virg. En. vi. 241. Stat. Theb. i. 209. Culta, for agri culti, Virg. G. iv. 372, Ov. Fast. i. 683. iv. 922. Hor. Epist. i. 12. 13. Claud. Ser. 70. Dura, for calamitates or mala,* dura levitatis tuæ multa timebam, Propert i. 15. 1. So, truculenta pelagi, Catul. lxiv. 16. Honestum, for honestas, Pers. ii. 74. Verum, for veritas, mordax verum, Pers. i. 108. Justum and iniquum, for jus and injuria, Hor. Sat. i. 3. 113. Liquidum, for liquor, Hor. Sat. i. 1. 54. Nigrum, for nigror, tenue nigrum, Ov. A. A. i. 291. Obscurum noctis, for obscuritas, Virg. G. i. 478. Planum, for planities, Ov. Trist. iii.

[•] There seems here to be an ellipsis of the word mals, which Horace has inserted, Od ii, 13, 28. Durse fugue mals, dura belli.

4: 17. Ferri in preceps, Ov. Met. il. 69. Preceps immane ritines, Jav. i. 147; for preceptium. Scremum, for scremius, Virg. 6: 1. 894. Stat. Th. i. 209, &c. Skeum, for siccitas, Virg. 6: i. 868: iii. 483. In many instances there seems to be an ellipse of the word loca. Terraï abdita, Lucr. vi. 809. Opaca domorum, Lucr. ii. 114: Tuta tenere, Virg. Æn. vi. 858:

Neuter adjectives plural are often put with the genitive case, generally in the plural also of the substantive with which they ought properly to agree. This mode is most frequent in Luzdetius, who has strate viarum; for via strate; iv. 416. Clause democrate; for domins clause, i. 354. Serena celli; for setenium etclum, i. 1098. Prima viai, for prime via; f. 1058. So too; effects terrarum; Hor. Od. ii. 1. 29. Abdita rerum, Hor. A. P. 49. Omnia rerum, for omnes res; Prop. ill. 9. 7.

Such expressions, then, as deserts viarum; ardus monthliff; timbross vallium, and the camporum; office sylvarum, and so forth, may fairly be allowed; but such as omnia tirbium; crudelia initiatum, could not. The example of the ancients must alone decide the propriety of the phrase. This form is of Greek origin: we must with a mish the phrase for a mish and the like. Though we place it among poetle peculiarities, it is nevertheless secanonally to be met with in prose writers. But it is of fare occurrence, and by no means to be imitated in prose to imposition:

Lastly, some adjectives are offen but by the poets sliftly as substantiaves. Of these the most usual is potens for dominate to domina. Diva potens Cypti, Hor. Od. 1. 9: 1: Potens maris Detts; Hor. Od. 1. 5. 15: This too is an expression derived from the Greek, toparin Sandovin. It is most usual as a periphrasis for the maries of deities, of which more in another place:

5 6. The commutation of genders requires a brief notice. Some instances have been assigned to this head which do not properly belong to it, but to the figure Ellipsis. Such as Centauro invehitur magna, Virg. En. v. 122 (sub. nave). Personas transtulit in Eunuchum suam (sub. fabulam), Teren. Prol. Eun. 32. It is only necessary to notice the usage of freuter plurals for

^{*} Ad Milfora rerum; Liv. I. 1:—Aspera seriorum; Q. Carl. VII. 11:— Praccipua rerum; Tuoth, Ann. 19, 40.4 Emilia fabile; Id. Ib. 2. .

mateulinds.* Indignent attenuat Deus, obscurs promons, i. e. obscursos, Hor. Od. i. 34. 14. Cum percant acle fortissima quaque, Ov. Post: iiis 6. 31, i. e. fortissimus quisque.†

§ 7. The tise of the singular for the plural, and the converse, is often productive of great elegance and beauty in poetry. Cum flore roskrum, for floribus, Hor. Od. iii. 29. 3. Thynê merce bestum, for mercibus, Thynis locupletum, Hor. Od. iii. 7. 3. Horna fruge, for hornis frugibus, Hor. Od. iii 28. S. Cura tacità virgite, for virginibus, meaning the Vestals, Hor. Od. iii. 80: 9. Mille fabe modii, for fabarum, Hor. Epist. i. 16. 85: Denta prentibilus arbore lucus, Ov. Am. 13. 7. Hostis habet muros, Virg. A. fi. 200 Late loca milite complet, Virg. A.s. ii. 20. ii. 495. This is particularly elegant when applied to proper makes. Delicts insjorum immeritus lues, Romane. Hor. Od. iii 6k. Lietum equino sanguine Concarium, Hor. Od. iii. 4. 34. Delevit urben Ducus et Æthiops, Hor. Od. hi. 6. 141 Se Cantatite non ante domabilis, Medusque et Indus et profugus Scythes mirater, Her. Od. iv. 14: 41. Infidelis Allobrot, Hor. Epoch 16: 6: Assuretum malo Liquirem, Virg. G. ii. 168. With the adjectives omnis, multus, plurimus, rafus, the substantive singolder is but with excellent effect: Omnis navits ponts humilit vela legit, Virg. G. i. 370 Multa cane, Hor. Epotl. ii. 81) Multa fruge, Her. Epist. i. 16. 10. In ramis multa latebat avis, Oc. Am: Hi: 5. 4. Mustro pisce metalntur sque, Ov. A. A. b. 48. Livet illi pluritus manut latryma, Hor. Efist. i. 17, 60. Plus rines mortis imago, Ving. En. ii. 369. Tractu surgens eleastes cottent plurimus, Virg. G. ii. 182. Arbor. et cast rare fuit, Ov. Fast. v. 94. Pharinus in Junouis honorem aptum dicit cutin Argos, Hor. Od. i. 7. 8.

Again, the plural is often put for the singular. Priami dum region manebant, Firg. Bh. ii. 22. Supplex tus numitia posco, Virg. En. i. 670. Capitolia ad alta victor aget currum, Virg.

^{*} A Gracism; of nivra ver Admissor princeps Atheniensium, Luc.

[†] Hor. Od. iv. 4. 36. Dedecorant bene nata culpse, has been quoted as an instance, but erroneously. Bene nata is not, as some suppose, homines cum bone indole natos; but agrees regularly with pectors; swe kinds above.

En. vi. 836. The substantives plural found in the following quotations are used for the singular more frequently than others. Animos ponit captiva minaces, Ov. H. 44. Aras sanguine tingit, Ov. Her. xxi. 93. Sibila colla tumens coluber, Virg. G. iii. 421. En. ix. 331. Mella Hymettia, Ov. A. A. ii. 423. Hor. Sat. ii. 2. 15. Cf. Ov. Fast. iii. 762. iv. 546. Ora (i. e. faciem) pudibunda develat, Ov. Met. vi. 604. Hausit Plexippi pectora ferro, Ov. Met. viii. 440. Promere languidiora vina, Hor. Od. iii. 21. 8. These instances may suffice to guide the judgment in the application of this licence, which requires taste and discretion. Thus, to say, Reges venere per urbem Britannia, for, Rex venit per urbes Britanniæ; or, Auroræ sidus pellunt, for Aurora sidera pellit, would be a gross abuse of the liberty allowed.

§ 8. The interchange of case will, with more propriety, come under the head of Syntax than Etymology. One only will be here considered—that of the nominative and vocative.

First, the nominative is sometimes put for the vocative. Degener O populus, for popule, Luc. ii. 11. Adsis lætitiæ Bacchus dator, for Bacche, Virg. Æn. i. 738. Socer arma Latinus habeto, Virg. Æn. xii. 192. Projice tela manu, sanguis meus, for mi, Virg. Æn. vi. 835. Vos O Patricius sanguis, Pers. i. 61. Vos O Pompilius sanguis, Hor. A. P. 293.

Secondly, the vocative for the nominative, but only in addressing a person. Quibus Hector ab oris exspectate venis, for exspectatus, Virg. En. ii. 283. Dardania stratus dextra, miserande jaceres, Virg. En. x. 327. Stemmate quod Tusco ramum millessime ducis, censoremne tuum vel quod trabeate salutas, Pers. iii. 28. 29. Tu Phœbi comes et nostro dilecte parenti, i. e. dilectus, Valer. Flacc. iv. 467.

- § 9. The next point to be considered is, the interchanges which take place among the kinds and parts of verbs. Many examples of such changes are to be found in prose writers, but those only are here noticed which belong chiefly or exclusively to poets.
- a. To begin with the Enallage, or interchange, of verbs of different kinds. The active verb is often used in a middle or reciprocal sense, the pronoun se being understood, and thus becomes intransitive. Thus, accingere, for accingere se or accingi,

Virg. Æn. ii. 235. Adglomerare, Virg. Æn. iii. 339. Duplicare, Virg. Cul. 203. Ingeminare (a Virgilian usage), Virg. G. i. 333. Æn. iv. 529. v. 227. Insinuare, Virg. Æn. ii. 228. Jungere, Virg. Æn. x. 240. Lavare, Hor. Sat. i. 4. 75. Pascere, Virg. Ecl. v. 12. Mart. ix. 81. Ponere, Virg. Æn. vii. 275. x. 103. Stat. Sylv. ii. 118. Theb. v. 13. Luc. iii. 523. Præcipitare, Virg. Æn. xi. 617. ii. 8. Lucr. iv. 627. vi. 1037. Sistere, for stare, Virg. G. i. 479. Turbare, for turbari, Virg. Æn. vi. 800. Luc. iii. 593. Vertere, Virg. G. iii. 365. Volvere, for volvi, and volutare, for volutare se, Virg. Æn. i. 238. G. i. 163. Æn. iii. 607. In verbs of this kind, the participles are often thus used, though the other parts are not. Volvens, for instance, is often used intransitively; yet such an expression as volvunt anni would hardly be found in a good author.

b. An intransitive verb is often used with the force of a transitive. Adnuere, for concederc, Virg. Æn. xii. 187. Hor. Od. iv. 6. 22. Catull. lxii. 163. Adsuescere, insuescere, consuescere, for adsuefacere, &c. Hor. Sat. ii. 2. 109. i. 4. 105. Luc. v. 776. Lucr. vi. 395. Clamare, for vocare cum clamore, Virg. Æn. iv. 675. Celerare, for celeriter afferre, Virg. Æn. i. 660. Celeriter agere, Virg. Æn. viii. 90. Sil. ix. 96. Cunctari, for retardare, among writers of the silver and lower ages, Claud. Nupt. Hom. 21. R. P. 323. Stat. Theb. iii. 719. Currere, for percurrere, Virg. Æn. iii. 191. v. 862. Ov. Pont. i. 3. 65. Deproperare, for celeriter conficere, Hor. Od. ii. 7. 24. Desinere, for finire, omittere, Virg. Ecl. v. 19. viii. 61. Sil. 12. 725. Dormitur hyems, Mart. xiii. 59. Durare, for sustinere, perferre, Virg. Æn. viii. 577. Hor. Od. i. 14. 8. Erumpere and prorumpere se, for the simple erumpere, prorumpere, Virg. G. i. 146. iv. 368; and with other accusatives for edere, effundere, erumpere,—gaudium, Ter. Eun. iii. 5. 2. Erumpit terra liquores, Tibull. iv. 1. 86. Festinare, for propere parare, Virg. Æn. iv. 575. Ov. Met. xi. 576. Hor. Ep. i. 2. 61. Manere, for exspectare, impendere, Virg. G. i. 168. Æn. ii. 194. Hor. Od. i. 28. 15. ii. 18. 31. Pallere, for vehementer timere, Massylæ palluit iras, Sil. i. 99. Cf. Hor. Od. iii. 27. 28. Perire, for vehementissime amare, Plaut. Truc. Arg. 1. In the same sense is used, ardere aliquem, Virg. Ecl. ii. 1. Sometimes, however, we have ardere aliquo, Hor. Od. ii. 4. 7. iii. 9. 5. and ardere in aliquem, Ov. Her. iv. 99. Met. ix. 724. In prose it would be ardere amore alicujus. Plaudere, for percutere cum sonitu (to

clap), Virg. G. iii. 186. Sil. xii. 99. vi. 364. Stat. Syl. i. 2. 146. Mart. xii. 50. 5. Properare, for conficere, Hor. Epist. i. 3. 28. Virg. G. iv. 170. Regnare, for regere, Hor. Od. ii. 6. 11. iii. 29. 27. where observe the use of the participle with the nominetive case of the country and dative of the ruler. Resonare, for reddere sonum vel nomen, Virg. Ecl. i. 5.; for implere sono. Virg. Æn. vii. 11, 12. Rorare, for madefacere, rorare saxa cruore, Sil. x. 262. Rucre, for dissipare, Virg. G. i. 105.; for agere, emittere, Virg. G. ii. 308.; for evertere, Virg. Æn. i. 89. rare, for efflare (odorem), Virg. En. i. 407. Stupere, for mirari, Juven. xiii. 16. 164. Sudare, for guttatim edere, Virg. Ecl. iv. Triumphare, for vincere, Virg. G. iii. 33. Hor. Od. iii. 3. Vigilare (noctem), for pervigilare, Ov. A. A. i. 735. Tibul. i. 2. 76.; for noctu perficere, Ov. Trist. ii. 11. Fast. iv. 109. Ululare, for cum ululatu canere, Virg. En. iv. 609. Many of the above verbs occur as transitives only in the passive participle: while the verbs themselves could hardly be made to govern an accusative case. We may properly say, vigilatum carmen: but it is doubtful whether vigilare carmen would be admissible. cedent must direct us.

c. Passive verbs are, in a few instances, used with an active signification. But this is an Archaism, and as such must be cautiously introduced. Avertor, for fastidio, refugio, Virg. G. iii. 499. Stat. Theb. iv. 192. Bellor, for bello, Virg. Æn. xi. 660. Erumpor and prorumpor, for erumpo and prorumpo, Lucr. vi. 435. 581. Nutrior, for nutrio, Virg. G. ii. 4. 2. Potestur, for potest, Lucret. iii. 1025.*

To this head may be referred the perpetual use of the passive participle of verbs neuter in an active sense. Redundate aque, for redundantes, Ov. Trist. iii. 10. 52. Fast. vi. 402. Titubate vestigia, for titubantia, Virg. Æn. v. 332.; cessati agri, Ov. Fast. iv. 617. Sparsus, for spargans, Virg. G. iv. 228., &c.

Jani also quotes Virgil, Æn. viii. 402. But Heyne reads the line thus: Quid fieri ferro liquidove potest electro, confirming the authority of his MSS. by the quantity of the Greek ἤλεκσζον.

Some would refer to this head the passage in Ovid, Pont. i. 2. 140. "Hanc—est inter comites Marcia censa suas," where censa est is for censuit. There is, however, a verb deponent censor, meaning in censum deferre, to claim, to count one's own. Cicero uses it: "Census es mencipia Amyntæ," Pro Flacco, 22.

We may here mention the use of passive verbs as middle or reciprocal. *Planguntur* matres Calydoniæ, Ov. Met. Loricam induitur fidoque accingitur ense, Virg. Æn. vii. 640.

- d. Again the deponent is used for the passive verb. Here it must be observed, first, that this does not apply so much to the verbs themselves as to their perfect participles; and secondly, that those instances alone are cited which are of frequent occurrence in poetic writers, but not in prose; though many participles of this kind are common to both classes. In poetry, then, we find in a passive sense, Abominatus, Hor. Epod. xvi. 8. Detestatus, Hor. Od. i. 1. 24. Dignatus, Virg. Æn. iii. 475. Exorsus, for inceptus, Virg. Æn. x. 111. Imitatus, Ov. A. A. 439. Interminatus, for interdictus, Hor. Epod. v. 39. Mentitus, for simulatus, Virg. Æn. ii. 422. Metatus, Hor. Od. ii. 15. 15. Sat. ii. 2. 114. Moratus, for dilatus, Ov. Am. i. 8. 82. Oblitus, Virg. Ecl. ix. 53. Pactus, Ov. Rem. A. 505. A. A. iii. 461. Hor. Od. iii. 22. [Cic. Off. i. 10.] Professus, Ov. A. A. 1440. Remensus, Virg. Æn. iii. 143. Veneratus, Virg. Æn. iii. 460. Comitatus and fabricatus cannot be included, because the active forms comito, fabrico, do exist, though the deponents comitor, fabricor, are more usual. In the course of reading, the student may considerably enlarge this list; but let it be applied to with moderation whatever be its size.
- e. The simple verb is often used for the compound, and hence a neuter verb sometimes becomes active. Errare, for pererrare, Ov. Fast. iii. 655. Ferre, for auferre, Virg. Ecl. ix. 51. Ferre manum alicui, for conferre manum aliquo, Id. Æn. v. 402. Flectere, for deflectere, Val. Fl. ii. 3. v. 695. Laborare, for elaborare, Virg. Æn. i. 630. Latrare, for allatrare, Hor. Ep. i. 2. 166. Stat. Sylv. i. 3. 5. Id. Th. v. 551. Linquere, for relinquere, Virg. Æn. iii. 61. Ponere, for apponere, Phadr. i. 26. 5.; for deponere, Hor. Ep. i. 1. 10. Ov. Hal. 44.; for proponere. Quærere, for acquirere, Hor. Od. iii. 30. 15. Ridere, for arridere, sc. placere, Hor. Od. ii. 6. 14. Ruere, for eruere, Virg. Æn. xii. 254. Sibilare, for exsibilare, Hor. Sat. i. 1. 66. Temnere, for contemnere, Virg. Æn. i. 542., &c. Tendere, for contendere, Id. Æn. xii. 553. Tenere, for retinere, Id. Æn. iv. 308. Vocare, for invocare, Id. Æn. i. 294.; for advocare, Id. Æn. iv. 303.
- f. One instance only of interchange in mood requires brief notice; and that is, of the infinitive for the perfect or imperfect

tense indicative in continued narrative. It is a common enallage, and a single specimen may suffice.—" Pars ducere muros, molirique arcem et manibus subvolvere saxa, pars optare locum tecto et concludere sulco," for ducebant moliebantur, &c., Id. Æn. i. 427. The verb cœpit may be understood in general; in the passage quoted the signification evidently is, "were in the act of," &c. The use of cæpit with an infinitive is very frequent in Phædrus, and sometimes incipit, i. 2. 8. and 25. i. 3. 10. i. 28. 5., &c.

g. Among tenses, some commutations take place worthy of particular attention. There is nothing remarkable, however, in the first we shall mention—the use of the present for the perfect or imperfect in narrative, since it is neither uncommon nor confined to poets. It is most frequent in Phædrus and Virgil. But out of narrative it is rarely to be met with. "Duris in cotibus illum aut Ismarus aut Rhodope——edunt," for ediderunt, genuerunt, Virg. Ecl. viii. 45.

But the next we proceed to notice is almost purely poetical, and requires caution in its use; and this is, the loose way in which the tenses of the subjunctive mood are employed, especially with the particles si and nisi or ni. A few examples will point out the extent of this licence. Tu si hic sis aliter sentias, Ter. Andr. ii. 1. 10., for esses and sentires. Ni vela traham et festinem-canerem, Virg. En. i. 62., for traherem, festinarem. Hunc hominem velles si tradere : dispeream, ni Summosses omnes. Hor. Sat. i. 9. 47., for summoveres. Ni docta comes-admonest -irruat et diverberet umbras, Virg. Æn. vi. 293., for admonuisset. irruisset, diverberasset. Omnia jam perlegerent oculis ni jam præmissus Achates adforet, Virg. Æn. vi. 34., for perlegissent, adfuisset. Non ego hæc ferrem, Hor. Od. iii. 14. 27., for tulis-Ni mea cura resistat jam flammæ tulerint, inimicus et hauserit ignis, Virg. En. ii. 599., for restitisset, tulissent, hausisset. Me truncus-sustulerat nisi Faunus ictum dextrâ levasset, for sustulisset, Hor. Od. ii. 17. 26., et seq.

The imperfect is also often put for the pluperfect with other particles, such as *utinam*, even when understood only, and not expressed. See c. §.

The perfect is elegantly put for the present in similes. Aspris veluti qui sentibus anguem pressit humi nitens, trepidusque repente refugit, Virg. Æn. ii. 379., for premit, refugit. Inclusum veluti si quando in flumine nactus cervum—venator canis et

latratibus instat—jam jamque tenet, similisque tenenti increpuit malis morsuque elusus inani est, $Id. \ \mathcal{E}n. \ \text{xii.} \ 749.$ See $\ \mathcal{E}n. \ \text{v.} \ 144.$

The same enallage is likewise used out of comparisons, in the sense of the Greek aorist, as sustulit, for tollere solet. "Illum (imbrem) aëriæ fugere grues: aut bucula—captavit naribus auras, Virg. G. i. 374., for fugere solent, captare solet." Hinc apicem—Fortuna, sustulit, Hor. Od. i. 34. 14 (tollere solet). Nullum sæva caput Proserpina fugit, Id. Od. i. 28. 19.

The infinitive perfect for the infinitive present is often used, Græco more, by poets. "Magnum si pectore possit excussisse Deum, Virg. Æn. vi. 78., for excutere. Fratresque tendentes opaco Pelion impossuisse Olympo, Hor. Od. iii. 4. 52. Si quis amet scripsisse ducentos ante cibum versos, Id. Sat. i. 10. 60. Qui scit risisse vafer, Pers. i. 246. Tutius est jacuisse toro—Threïciam digitis increpuisse lyram, Ov. Her. iii. 117.

An instance of the participle future active being put for qui, with the imperfect subjunctive, is thought to be found in the "Septimi Gades aditure mecum" of Horace, Od. ii. 6. 1., i. e. qui mecum adires si vellem. Cruquius, however, is of opinion, that the expression is to be taken literally, and that Horace and Septimius were really about to accompany Augustus in his Cantabrian expedition.

Again, the future indicative may be said to be used for the present subjunctive in Laudabunt alii clarum Rhodon, i. e. laudent per me.

CHAP. III.—Syntax.

THERE are five points to be considered in the Syntax of Latin poetry; namely, Agreement; Government; Ellipsis, or a deficiency of words; Pleonasm, or their redundancy; and lastly, Disposition, or Arrangement.

§ 1. First, respecting poetical Agreement.

a. By a Græcism a neuter adjective is joined to a substantive masculine or feminine. In the instances quoted, observe, first, that the word negotium, or aliquid, should be supplied in trans-

lating; and secondly, that the verb est, or sunt, is regularly omitted.

Triste lupus stabulis, Virg. Ecl. iii. 80., a fatal thing, something fatal.

Dulce satis humor, depulsis arbutus hædis, Id. ib. 82.

Turpe senex miles, turpe senilis amor, Ov. Am. i. 9. 4.

Tale tuum carmen nobis-quale sopor fessis. Virg. Ecl. v. 45.

Varium et mutabile semper fæmina, Id. Æn. iv. 569.

Deforme sub armis vana superstitio, Sil. v. 124.

Triste rigor nimius, Claud. iv. cons. Hon. 409.

Cicero, Off. i. 4., has, Commune animantium omnium est conjunctionis appetitus. The practice, however, is a poetical one, though not entirely excluded from prose. There is no objection to the use of such phrases as "Heu! rarum felix idemque senex;" or, "periculosum gratia principum."

b. A poetical form also, though not confined to the poets, is the union of verbs plural with nouns of multitude in the singular. This is particularly elegant when the verb is in the first or second person.

Conveniunt celebrantque dapes vicinia simplex, Ov. Fast. ii. 657.

Quo ruitis, generosa domus? Ov. Fast. ii. 225.

Turba ruunt, Id. Met. iii. 529.

Dicemus Io triumphe civitas omnis, Hor. Od. iv. 2. 50.

To a collective noun of this kind is often united an adjective or participle plural in the same gender with the plural substantive implied in the noun of number, as in Virgil, Æn. vi. 660., manus ob patriam pugnando vulnera passi; the last word agrees with milites, understood in manus.

Hence the poets often use the word pars for alii or quidam, with verb and adjective plural, the adjective being in the gender of the substantive, to which the sense refers.

Pars epulis onerant mensas, et plena reponunt pocula, Virg. G. iv. 378.

Pars calidos latices—expediunt—pars subiere triste ministerium, Id. Æn. vi. 218. 222.

Pars (quædam mulierum) volucres factæ, Ov. Met. iv. 56.

A remarkable construction is when the adjective is not put in the plural number.

Pars pedes ire parat campis; pars arduus altis pulverulentus equis furit, Virg. Æn. vii. 623, 624., for quidam, pedites parant ardui—pulverulenti,—furunt.

A few similar instances may be picked out of the historians, especially Tacitus, but so few as not to authorize the use of this form in writing Latin prose, or to consider it in any other light than as decidedly poetical.

In the same way the pronoun quisque takes a verb plural. Quisque suos patimur manes, Virg. Æn. iv. 743.

So, too, Aperite aliquis, Ter. Adelph. iv. 4. 24. And so, too, when the pronoun qui agrees not with its antecedent, but with the implied substantive. Fatale monstrum, quæ generosius perire quærens, Hor. Od. i. 37. 21.; speaking of Cleopatra. Similarly in the Greek, βίη Ηρακλείη—ος.

c. It is not an uncommon, but certainly an irregular usage, when an adjective or verb stands relative to several substantives, to put it in the singular number, in agreement either with the last, or the most important object.

Caper tibi salvus et hædi, Virg. Ecl. vii. 9.

Sociis et rege recepto, Id. Æn. i. 557.

Hic illius arma, hic currus fuit, Id. ib. 21. On the other hand, Ovid has Cum mea sint illo currus et arma loco, Fast. vi. 46.

Et genus et virtus nisi cum re vilior alga est, Hor. Sat. v. 8.

Animam cum ponit in aris lanigerumque pecus ruricolæque boves, Ov. Fast. i. 383.

O noctes coneque Deum quibus ipse meique ante larem proprium vescor, Hor. Sat. ii. 6. 65.

§ 2. In the genitive, dative, and accusative cases, in the infinitive mood and in the gerunds, a government is often found sometimes peculiar to poets; sometimes adopted by them in pre-

ference to other forms occurring in common language. This is remarkably instanced in the government of the genitive, with which we shall begin.

a. Adjectives of plenty and defect are spoken of by grammarians as governing a genitive or ablative indifferently: this, however, is not so. Their government of a genitive is a Græcism; the true Latin usage is with an ablative, which must be followed by those who are aiming at correct Latinity. To this rule, indeed, there are exceptions; some of these adjectives requiring, or at least admitting, a genitive case upon the best authorities; such are compos, impos, particeps, expers, consors, exsors, plenus, fertilis, egenus, indigus, sterilis, and a few others. But a far greater number of adjectives will be found, which take a genitive with poets only, or their imitators in style, Sallust and Tacitus.* We will produce a few of the strongest instances:

Abundans—lactis, Virg. Ecl. ii. 20. Cicero and Nepos mostly use an ablative with this word.

Benignus—(self-indulgent) vini somnique, Hor. Sat. ii. 3. 3.benigno ruris honorum, Id. Od. i. 17. 5. See Bentley ad loc.

† Dives—artium (statues and paintings), Hor. Od. iv. 8. 5.—opum, Virg. G. ii. 467.—animi (wisdom), Stat. Theb. iii. 481.

Exul—patriæ, Hor. Od. ii. 16. 19.—mentis (insane), Ov. Md. ix. 410.

+ Fœcundus-culpæ, Hor. Od. iii. vi. 17.-Favonii, Catul. lxv. 281.

Ferax—oleæ, Virg. G. ii. 222.—Venenorum, Hor. Epod. v.— Prolis novæ, Id. Carm. Sec. 19.—Cereris, Ov. Am. ii. 16. 7.— Nigræ frondis, Hor. Od. iv. 4.

Immodicus—iræ, Stat. Theb. ii. 41.—fugæ (celerimè fugiens), Sil. 12. 268.

This, perhaps, is saying too much. Tacitus and Sallust were imitators, not of the poets, but of Thucydides, though they out-Græcised Græcism.—See Poppo Prol. ad. Thuc. i. p. 377.

We may here remark also, that most of these adjectives take their construction in imitation of the Greek compounds with a privative of intensitive, or of the ellipse of summer. It will be easy for the reader to distinguish to which class each given instance belongs.

Immunis-belli, Virg. En. xii. 559.—aratri, Ov. Met. iii. 11.

Inanis—lymphæ, Hor. Od. iii. 11. 26.—Cœlestium inanes, Pers. ii. 61.

Inops—paterni laris, Hor. Ep. ii. 2. 50.—mentis, Ov. Her. 15. 139.—comitum, Stat. Theb. iv. 604.

Integer-vitæ, Hor. Od. i. 22. 1.

Largus—animæ (prodigal), Stat. Th. iii. 603.—prælargus animæ pulmo (having good wind), Pers. i. 14.

Liber-laborum, Hor. A. P. 212.

+ Macte-animi, Stat. Sylv. v. 1. 37. Th. ii. 495.

Modicus-voti.-Pers. v. 109.

Nimius—pugnæ (too fierce in fight), Sil. v. 232.

Nudus-opum, Sil. xiv. 344.

Orbus-pedum, Lucr. v. 838.

Pauper—aquæ, Hor. Od. iii. 30. 11.—argenti et auri, Sal. ii. 3. 142.

Plurimus—jubæ, Sil. xvi. 363.

Prodigus—animæ magnæ, Hor. Od. i. 12. 37.—herbæ, Ep. i. 7. 42.—arcanique fides prodiga, Od. i. 18. 16.

Purus-sceleris, Hor. Od. i. 22. 1.-serpentum, Sil. xii. 370.

Solutus-operum, Hor. Od. iii. 17. 16.

Sterilis-veri, Pers. v. 75.

- † Vacuus-operum, Hor. Ep. ii. 2. 119.
- † Viduus—amoris, Ov. Am. iii. 10. 17.—teli, Sil. ii. 247.

Viduatus-marium, Lucr. v. 838.

The words, however, with the mark (†) prefixed to them, have also good poetical authority for taking an ablative. Other kinds of adjectives also take a genitive, which a prose writer would scarcely use with that case. Such are,

b. Adjectives of knowledge and ignorance:—

Cœcus—(ignarus) profundi, Claud. Eutr. ii. 429. And most elegantly, Cæca futuri gaudia, Id. ib. 545.

Discretus-leporum ot facetlarum, Catul. xii. 8.

Divinus-futuri (forescoing the future), Hor. A. P. 217.

Docilis-modorum vatis, Hor. Od. iv. 6. 44.

Dublus—animi, Virg. G. iii. 289.—fugu pugnaque, Imc. iv. 156.

Noncius—virtus ropulse noscia sordide, Hor. Od. iii. 17. 2.

Notus-animi paterni (on account of), Hor. Od. ii. 1. 5.

Notaque et artium gratarum facles, Id. Od. Iv. 13. 21. See Bentley ad. loc.

Novus-doloris (inexperienced in), Nil. vi. 254.

Peritus-juris legumque, Hor. Sat. 1. 9.

Presagus—muli, Virg. Æn. x. 845.—suspirla presagu luctis, Ov. Mct. ii. 124.—mons—futuri, Claud. Rapt. i. 190.

Prudons-rorum, Hor. Od. iv. 9. 85.

Resons-bellerum (like novus), Stat. Theb. iv. 676.

Rudis—Luciferi, Pers. v. 108.—Operum conjuglique, Os Fast. iv. 336.

Magaz-utilium rorum, Hor. A. P. 217.

Sciens-pugne, Hor. Od. 1. 15, 94,-cithare, Id. 46, 111, O. 10.

Vetus—bellandi, Sll. vi. 612.—gnaros belli veteres laborum, Id. iv. 512.

c. Adjectives of fear and courage :--

Anxius—furti (fearful of), Oc. Mct. 1. 628.

Attenitus—sorpentis, Sil. vi. 231. But, Attenitus novime muli, Ov. Mct. xi. 127.

Audax—animi, Claud. R. P. ii. 4.

Impavidus—somni, Sil. vii. 128.

Interritus-leti, Ov. Met. x. 616.

Intropidus-ferri, Claud. lii. Cons. Hon. 31.

Metuens—pendentis habene, Hor. Ep. ii. 2. 15.—rixarum, Id. Od. iii. 19. 16. But, metuens Africum, Od. i. 1. 15.

Timidus-procelle, Hor. A. P. 28.

d. Adjectives of desire:-

Avarus—nullius (rei), Hor. A. P. 324.—laudis, Id. Ep. ii. 1. 179.—ceclis Claud., Bel. Get: 606.

Fostinus-voti (eager to obtain), Cloud. iv. Cons. Hon. 156.

c. Adjectives of negligence:-

Degener—(relaxing in) belligeri ritus, Sil. vii. 293.

Piger—(insensible to) periculi, Sil. xiv. 208.

Securus—(id.) amorum, Virg. Æn. i. 354.—pome, Hor. Ep. ii. 2. 17.—vulgi, Pers. vi. 13.

Segnis-operum, Claud. Eutr. i. 275.

Surdus-votorum, Sil. x. 554.-pactorum, Id. i. 688.

No one abounds more in examples of this kind than Silius Italicus; few but he would use such a phrass as inglorius ausi, disgraced by his undertaking. Tacitus and Q. Curtius are most free of all prose writers in this use of the genitive, but it is rare even with them.

f. Adjectives of good and ill fortune:-

Felix—cerebri, Hor. Sat. i. 9. 11.—curarum, Stat. Sylv. iv. 4. 46.

Fortunatus—animi, Stat. Theb. i. 638.—laborum, Virg. Æn. xi. 416.

Infelix-animi, Virg. A. iv. 529.

Prosper—(propitious to) frugum, Hor. Od. iv. 6. 87.

g. Adjectives of praise and dispraise:---

Bonus-milithe, Claud. iv. Cons. Hon. 492. Sil. xiv. 170

Devius—equi (erring from right), Sil. i. 57.

Egregius—animi, Virg. Æn. xl. 417.—fati mentis, Stat. Th. iii. 216.

Eximins—animi, Stat. Sylv. il. 6. 97.

Gravis-morum, Claud. Eutr. i. 350.

Ingratus—salutis, Virg. Æn. x. 666. A remarkable phrase,—having no gratitude for the exertions to save him.

Insons—fraterni sanguinis, Ov. Met. xiii. 149.

Integer—vitæ, Hor. Od. i. 22. 1.—animi, Id. Sat. ii. 2. 219. —ævi, Virg. Æn. ix. 255.

Maturus—animi, Virg. Æn. ix. 246—ævi, Id. Æn. v. 73.

Præstans-animi, Id. Æn. xii. 19.

Pravus-fidei (perfidious), Sil. iii. 251.

Pulcher-iræ, Id. xi. 365.

Serus-studiorum, Hor. Sat. i. 10. 21.

Sinister—fidei, Sil. i. 56.

Here we must stop to observe, how often the genitive caranimi is used after adjectives of quality; and a number of is stances might be added to those adduced. This form the possundoubtedly employed as a substitute for those numerous compounds of $\varphi_{\xi^{(n)}}$ in Greek, as, $\check{\alpha}\varphi_{\xi^{(n)}}$, $\check{\psi}\varphi_{\xi^{(n)}}$, $\check{\psi}\varphi_{\xi^{(n)}}$, $\check{\mu}\alpha r\alpha \check{\phi}\varphi_{\xi^{(n)}}$, & In prose, either the ablative animo would be used, or the we entirely omitted; for it is often a mere pleonasm, as in animi, dubius animi, &c.

h. A few other adjectives have the same government:-

Æqualis—ævi, Sil. iii. 402.—So, Par ætatis mentisque, Id.: 370.—and Dispar sortis, Id. v. 297.

Alienus-pacis, Lucr. vi. 66.-salutis, Id. iii. 834.

Bibulus-Falerni, Hor. Ep. i. 14. 33.

Grandis-grandior ævi, Ov. Trist. iv. 10. 43.

Lætus—laborum, Virg. Æn. xi. 73.

Lassus—maris et viarum militiæque, Hor. Od. ii. 6.7—% fessus belli viæque, Stat. Th. iii. 395.—rerum, Virg. Æn. i. 182

Medius—turbæ (for in mediâ turbâ), Manil. v. 82.—Sol dius operum, Stat. Th. v. 85.—Medius belli, Hor. Od. ii. 19.23

Patiens—pulveris atque solis, Hor. Od. i. 8. 4.—liminis at aque cœlestis, Id. Od. iii. 10. 20.

Studiosus—Nuper in pratis studiosa florum, *Id.* iii. 27. 29. Tenax—propositi, *Hor.* iii. 3. 1.—veri, *Pers.* v. 48.

Most of these combinations may be boldly adopted in Latin versification; but let not the example of Silius Italicus mislead the practitioner into a belief that their frequent introduction is essential or advantageous to poetry.

§ 3. Genitives of quality after a noun substantive:-

Non tuæ sortis juvenem, Hor. Od. iv. 11. 22.

Devoti sanguinis ætas, Id. Epod. xvi. 9.

Multi Damalis meri, Id. Od. i. 36. 13.

Centum puer artium, Id. Od. iv. 1. 15.

Of time and age:-

Cessantem Bibuli consulis amphoram, Id. Od. iii. 28. 8.

Consulque non unius anni, Id. Od. iv. 9. 39.

- § 4. Many verbs are followed by a genitive in poetry, which in prose require another case. This is a Gracism.
 - a. Verbs of plenty and want.

Complere—ararum urbes, Lucr. v. 1163.—erroris et dementize aliquem, Plaut. Amph. i. 2. 8.

Explere—animum ultricis flammæ, Virg. Æn. ii. 586.

Implere—veteris Bacchi pinguisque ferinæ, Virg. Æn. i. 218.

Satiare—satiatam sanguinis hastam, Sil. iv. 437.

Scatere—(to be full of) ferarum, Lucr. v. 40.

In Cicero [ad Div. 9. 18.], we meet with implere followed by a genitive; and in Livy also [i. 46. iv. 41. v. 28. xxvi. 19]; and complere, too, in Cicero [Verr. 7. 57.], has the same case. But these are rare instances, not enough to sanction the usage in prose. Egere and indigere take a genitive, by a Greek, though not a poetical, form; Cicero generally gives them that government. It is a false notion that abundare and carere can be joined with a genitive in poetry: a solitary instance of the former is in Lucilius, 7.—Quarum et abundemus rerum quarum indigeamus; and of the latter in Terence, Heaut. ii. 3. 19.—Tui carendum trat. Both in inadmissible authorities; both In Inadmissible authorities; both In Inadmissible authorities; both Inadmissible authorities.

b. Verbs of abstaining and desisting:-

Abstinere—irarum calidæque rixæ, Hor. Od. iii. 27. 69.—pocuniæ, Id. Od. iv. 9. 37.*

Desinere—mollium querelarum, Hor. Od. ii. 9. 17.—iræ, Sil. x. 84. But, desine querelas, Ov. Met. vi. 215.

Desistere—pugnæ, Virg. Æn. x. 441.

c. Verbs of ruling:—

Regnare-agrestium populorum, Hor. Od. iii. 30. 12.

Dominari occurs with the same case in Minuc. Fel., Od. xii. 5 and may perhaps be admissible by the authority of regnare.

d. Verbs signifying mental emotion. An evident Grecis.

Furere-regni rapti (ob reg. r.), Sen. Th. 41.

Invidere—neque illi suppositi cineris invidet, Hor. Sat. ii. 6.1

Lætari-veterum laborum, Virg. Æn. xi. 280.

Mirari-justitiæ, belline laborum, Virg. Æn. xi. 126.

e. Some other verbs may be added to the list.

Damnari-longi laboris, Hor. Od. ii. 14. 19.

Decipi—Pelopis parens dulci laborum decipitur sono, Hor. Odii. 13. 37. Bentley, whom some others follow, reads labora, turning out one Gracism to make way for another. Let the direction reading stand by all means.

Laudare—leti juvenem, Sil. iv. 260.—vitæ laudandus oper (on account of his retired life), Id. i. 395.

Prohibere—Pœnas captæ aquilæ, Sil. vi. 27. Similarly Silis, the patron of the genitive case, has, iv. 393, famæ negatus, for cui fama negata est.

Purgari-Morbi miror purgatum te illius, Hor. Sat. ii. 3. 27.

Sumere—in drinking toasts. Sume, Mecenas, cyathos anis sospitis centum, Hor. Od. iii. 8. 13.

[.] So in the Greek, Mys xhow, Hom: Ohu Brixto.

Micat auribus et tremit artus, Virg. G. iii. 84.

Sibila colla tumens, Id. G. iii. 421.

Longos incompta capillos, Tibul. iii. 2. 11.

Heros vultum dejectus, Stat. Theb. iii. 226.

Idem omnes fallimur, Catul. 22. 18.

Picti scuta Lahici, Virg. Æn. vii. 796.

The prosaic writers of the silver and subsequent ages, who constantly imitated the diction of poetry, unscrupulously admit this with other licences. Sallust, indeed, does so also, but much more sparingly. In the case of catera it is most common, even among the best prose writers, except Cicero. The only two passages produced against this assertion are faulty, and not supported by good editions, De Nat. D. i. 22. Pro Quart. c. 3.

§ 7. The poetic use of the infinitive mood.

The infinitive is put after many substantives instead of a gerund in -di. Examples of this are to be found in prose, and even in Cicero; but not so frequently as to sanction its introduction into modern composition; except, indeed, in the case of tempus est, for tempestivum est, to which an infinitive mood is so often annexed by good writers, instead of the first gerund, that the example may be safely followed.

Ætas-Lucinam pati (for patiendi), Virg. G. iii. 60.

Amor—casus cognoscere nostros, Id. Æn. ii. 10.

Causa-perire, Tibul. iii. 2. 30.

Cura—divôm effigies et templa tueri, Virg. Æn. vii. 443. —mederi, Id. Ecl. viii. 89.—pascere equos, Id. Æn. vi. 654.

Modus—Nec modus inserere atque oculos imponere simplex (unus), Id. G. ii. 73.

Studium—Dîque Deæque omnes, studium quibus arva tueri, Id. G. i. 21.

Tempus-ornare pulvinar Deorum, Hor. Od. i. 37. 4.

Timon-Afflictumque fuit tantus adire timor, Ov. Tr.

its own nature, govern a dative case; narro for instance; narratur fratri would not be allowed for à fratre, because it might be translated, it is told to my brother. Or, as a stronger case, miki consultiur fratri, leaves it in doubt which is the consulted pary, which the consulting. But "Fumat heu! deleta tibi Corinthus," and "Tu post sera tue celebrabere sæcula genti," have nothing objectionable.

of the preposition κατὰ, in Latin poetry with an ellipsis of sense dam. In prose the form is sometimes, but rarely, seen; in is stead is used an ablative simply, or the particles secundam, ad, i ratione, quod attinet ad, and so forth. Thus for mitis animum, i prosaic writer would say, mitis animo,* or mitis de animo, & It is needless to accumulate instances of so common a form. The following are the most striking in which the adjective thus take an accusative.

Cressa genus Pholoë, Virg. Æn. v. 285. In Gr. 'Pωμαῖος τ πατρίδα.

Omnia Mercurio similis vocemque coloremque, Et flavos crimet membra decora juventæ, Virg. Æn. iv. 558.

Vidit (Deiphobum) lacerum crudeliter ora, Ora manustambas, Virg. Æn. vi. 495.

Docte sermones utriusque linguæ, Hor. Od. iii. 8. 5.

Crura thymo plenæ (apes), Virg. G. iv. 180.

Incorrupte fidem, Stat. Syl. iii. 68.

Cætera, for ratione cæterorum, is very usual in the poets.

Cætera Graius, Virg. En. iii. 594.—Cætera parce puer belle, Id. En. ix. 654.

Cætera vile sapit, Mart. xiii. 84. 2.—Cætera fossor, Pers. v. 122.

b. In the same way the accusative is put after verbs, and especially after passive participles.

[•] So do the poets sometimes :—

"Insignemque pharetrâ

Fraternaque humerum lyra."—frot. 1. 21. 11.

Vanæ redeat sanguis imagini, Hor. Od. i. 24. 15.

Quam nigro compulerit Mercurius gregi, Id. ib. 18.

Itclamor cœlo, Virg. Æn. v. 451. But, It tristis in æthera clamor, Id. Æn. xii. 409. and Tollitur in cœlum clamor, Virg. Æn. xii. 462.

Spicula castris densa cadunt mediis, Id. ib. 408.

Viam affectat Olympo, Id. G. iv. 562., for ad Olympum.

In availing himself of this licence, the student has two things to guard against—ambiguity and solecism. Thus, to say, redire ceelo, for in celum, would render it ambiguous whether to or from heaven was meant. And to write proficisci Italiæ, for in Italiam, would be a gross solecism.

g. Verbs passive are poetically put with a dative instead of an ablative, with the preposition \hat{a} .

Si quis bella tibi terrà pugnata marique dicat, for à te, Hor. Ep. i. 16. 25.

Latona dilecta Jovi, Hor. Od. i. 21. 4.

Nulla tuarum audita mihi, neque visa sororum, Virg. Æn. i. 330.

Neque cernitur ulli, Id. Æn. i. 444.

Barbarus hic ego sum quia non intelligor ulli, Ov. Trist. v. 2. 19.

Antiquis uxor de moribus illi quæritur, Juv. vi. 45.

This usage, doubtless borrowed from the Greeks, may fairly be called poetical. For though a dative case is constantly put after passive participles in dus, as mihi est faciendum, and sometimes to others, as cognitum, persuasum, or exploratum mihi est, yet with the verbs passive themselves it is most unusual. One instance, perhaps a solitary one, may be produced from Cicero, Off. iii. 9.—Honesta bonis viris non occulta quæruntur. In poetry it may be adopted without scruple; but nevertheless its management requires judgment. Thus, without good and special authority, the dative case should not be joined with a verb passive, which in the active takes an ablative with the preposition λ ; for instance, one would say, patriâ distractus ab urbe, not patriæ urbi; for in the active voice it is said, distrahere aliquem ab urbe. Again ambiguity must here also be guarded against; a fault tasily committed, especially when the verb in question might, by

its own nature, govern a dative case; narro for instance; narrain fratri would not be allowed for à fratre, because it might be translated, it is told to my brother. Or, as a stronger case, miliconsultiur fratri, leaves it in doubt which is the consulted party, which the consulting. But "Fumat heu! deleta tibi Corinthus," and "Tu post sera tue celebrabere sæcula genti," have nothing objectionable.

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Tempus-ornare pulvinar Deorum, Hor. Od. i. 37. 4.

Timor Afflictumque fuit tentus silire timor, Ov. Tr. i. 7, 12.

These substantives, especially with the verb est, sometimes take an infinitive passive.

Non ergo causa est manibus id tangi tuis, Phadr. iii. pr. 6.

Cur illa cadant—ostendi est nulla potestas, i. e. there are no means of its being shewn why, &c., Lucr. iv. 63.

From this construction many poetical phrases arise, such as amor mihi est, for cupio; cura or studium mihi est, for curo, studio; nulla potestas est, for fieri non potest; all of which phrases may be followed by an infinitive mood. Mark also how the same sentiment may hence be variously expressed:—tempus est cingendi rosis comam, cingendæ comæ, cingere comam, cingi comam.

- § 8. The infinitive mood is very frequently put after adjective and participles, as in Greek:
 - 1. for the gerund in di, as peritus cantare, for cantandi;
 - for the gerund in do, aptus scribere, for scribendo—ps cantare, for cantando;
 - 3. for ad, with the gerund in dum, audax omnia perpeti, for ad omnia perpetienda;
 - 4. for in, with the gerund in do, fortis ferre mala, for in male ferendis;
 - for tam—ut, vox blanda ducere quercus, i. e. tam blanda ut ducat; so too, lenis parcere victis;
 - for quàm qui possit, generally after comparatives, debilior pugnare dolori;
 - 7. for eo quod, with an indicative, lætus superasse Britannes, i. e. in eo quod superaverat;
 - for the participle, and then the adjective stands for an adverb, animosus ferre labores, i. e. animosè ferens, celer irasci, for celeriter irascens.

We shall proceed to illustrate this usage by particular instances. It is purely poetical, and adopted by no poet more freely than by Horace; there need not, therefore, be any hesitation respecting its admission into modern Latin verse.

Examples of adjectives followed by an infinitive verb.

a. Adjectives of capability and skill.

Aptus-Sylva montanas occulere apta feras, Ov. Fast. ii. 216.

Artifex—Nec ponere lucum artifices nec rus saturum laudare, Pers. Sat. i. 70.

Bonus—calamos inflare leves et dicere versus, Virg. Ecl. v. 1. 2.—So, melior clauso bellum producere ferro, Sil. i. 677.—And, optimus condere divitias opibusque immittere lucem, Stat. Sylv. iii. 70.

Callidus (qui callet artem)—quicquid placuit jocoso condere furto, Hor. Od. i. 10. 7.—Excusso populum suspendere naso, Pers. i. 118.—Resonare septem callida nervis, Hor. Od. iii. 11. 3.

Catus—cervos jaculari, Hor. Od. iii. 12. 10.

Docilis—accedere mensis (cerva), Sil. xiii. 120.—Dociles servire Sabæi, Claud. iv. Cons. Hon. 306.—Vulgus docilis per inania rerum pascere rumorem, Sil. iv. 8.

Doctus—cantare Catullum, Hor. Sat. i. 10. 19.—Sagittas tendere Sericas, Id. Od. i. 29. 9.—But, doctus fandi, Virg. Æn. x. 225.

Egregius—lusisse senes, Pers. vi. 6. according to the best reading.

Efficax—eluere amara curarum, Hor. Od. iv. 12. 20.

Felix (propitious)—ponere vites, Virg. G. i. 284.—(successful) ungere tela manu ferrumque armare veneno, Id. Æn. ix. 772.

Idoneus-dare pondus fumo, Pers. v. 20.

Indocilis—pauperiem pati, Hor. Od. i. 1. 18.—Et læta et tristia ferre, Sil. xiii. 310.—So, Nec docilis satiare furorem, Id. i. 148.

Indoctus-juga ferre nostra, Hor. Od. ii. 6. 2.

Inops (feeble, impotent)—inopes laudis conscendere culmen, *Prop.* ii. 10. 25.

Inscius—imperii haud inscius flectere molem, Stat. Th. iii. 387. Nescius in the same way; Nescius miserescere hostes, Sil. ii. 560—pontem tractare (ignorant of naval matters), Id. iv. 716.—Certo compescere puncto examen, Pers. v. 101. We must not omit to remark the elegant use of nescius, respecting inanimate objects, put with an infinitive, instead of nunquam, or non, with a participle. Nescia ferre fruges...arva, for nunquam

ferentia: Nescia fallere vita, for nunquam fallens, Virg. G. ii. 467. See Hor. Od. i. 6. 5., iv. 6. 18. Pers. v. 100.

Largus-spes novas donare, Hor. Od. iv. 12. 20.

Lautus-libertis rhombos ponere, Pers. vi. 23.

Minor—(unequal) certasse fatis, Sil. v. 76.

Novus—(inexperienced) ferre jugum, Id. xvi. 332. In this sense it is a word peculiar to Silius Ital.

Par-cantare pares, Virg. Ecl. vii. 5.

Peritus-urentes oculos inhibere perita, Pers. ii. 84.

Rudis—ferre medicamina, Sil. vi. 90.—Martem versare, ll viii. 262.

Sciens-flectere equum, Hor. Od. iii. 7. 25.

Scitus—accendere Martem, Sil. xv. 597.—Accendere corda ladibus, Id. xvii. 297. This is unknown in prose.

Solers—fallere, Pers. v. 37.—turdarum nosse salivam, Id. 24.—nunc hominem ponere nunc Deum, Hor. Od. iv. 8. 8.

Vetus-bellare, Sil. v. 265. See what is said of novus.

b. Adjectives of fame.

Celeber—generasse pios quondam celeberrima, Sil. xiv. 197.

Nobilis—hunc equis, illum superare pugnis nobilem, *Hor. Odi* 12. 26. And Bentley reads, *Hor. Od.* i. 1. 5. Palmaque nobile Terrarum dominos evehere ad deos.

c. Adjectives of valour and ferocity.

Asper-fræna pati, Sil. iii. 387.

Audax—omnia perpeti, Hor. Od. i. 8. 25.—Ire vias irrenebiles, Sen. Herc. Fur. 547.—Prædas avertere ponto, Sil. iii. 31.

Ferox-odium renovare, Sil. ii. 8.

Fortis—aurum irrepertum spernere fortior, quam cogere humanos in usus, Hor. Od. iii. 3. 49.—Tractare serpentes, Id. Od. i. 37. 26.

Ingens—ferre mala, Sil. x. 216.

Pugnax—tenui instare veruto, Id. iii. 863.

Sevus—opprobria fingere, Hor. Ep. i. 15. 30. Tenui jugulos aperire susurro, Juv. iv. 110.—Iras servasse repostas, Sil. i. 7.

Superbus-Herculeam servare pharetram, Sil. xii. 433.

Trux-audere, Sil. xiii, 220.

d. Adjectives of fear.

Pavidus-Non pavidus fœtas mulcere leænas, Sil. i. 406.

Timidus—Non ille pro caris amicis aut patrià timidus perire, Hor. Od. iv. 9. 52. Non timidus mori, Hor. Od. iii. 19. 2.

e. Adjectives of alacrity and tardiness.

Acer—juga Pyrenes venatibus metiri, Sil. iii. 338. Quis tendere contum acrior, Claud. iv. Cons. Hon. 542.

Celer—pronos volvere menses (luna), Hor. Od. iv. 6. 40.—excipere aprum, Id. Od. iii. 12. 12.

Facilis—(1. prone, inclined), Nimium faciles læsis diffidere rebus, Sil. ii. 6.—Prodiga gens animæ et properare facillima mortem, Id. i. 225.—Mitis, lacrymasque dedisse casibus humanis facilis, Id. viii. 59.—Pontus exorta facilis concrescere brumâ, Val. Flac. iv. 723.—(2. qui facile aliquid facit), Facilis natura reverti, Claud. Eutr. ii. 155.—Facilis lacrimis irrepere somnus, Stat. Th. viii. 214.—O faciles dare summa deos cademque tueri difficiles, Luc. i. 510.

Impiger—hostium vexare turmas et frementem mittere equum medios per ignes, Hor. Od. iv. 14. 22.

Lentus-Nympha non lenta Idalià incaluisse sagitta, Sil. v. 19.

Parcus—Martem coluisse, Sil. viii. 464.

Patiens-vocari Cæsaris ultor, Hor. Od. i. 2. 44.

Pernix-amata relinquere, Hor. A. P. 165.

Piger-scribendi ferre laborem, Id. Sat. i. 4. 12.

Promptus—ducere, Sil. xi. 444.

Segnes—nodum solvere Gratiæ, Hor. Od. iii. 21. 22.

f. Adjectives of desire.

Avidus-promittere bellum, Stat. Theb. iii. 227.

Impotens—(immoderate, insatiable), quidlibet sperare, Ha. Od. i. 37. 10.

g. Adjectives of praise and blame.

Blandus—auritas fidibus canoris ducere quercus, Hor. Od.i. 12, 13.

Durus-componere versus, Id. Sat. i. 4. 8.

Eximius—animam servare sub undis, Luc. iii. 697.

Immanis-tueri (immaniter tuens), Stat. Th. vi. 729.

Insignis-ventos anteire lacerto, Sil. 16. 562.

Lenis—fata recludere, Hor. Od. i. 24. 17.—aperire partus, Il. Carm. S. 18.

Levis—discurrere Maurus, Sil. iv. 551.—exultare nudato or pore, Id. x. 605.

h. To all that have been mentioned we may add the following-

Cautus—dignos assumere (amicos), Hor. Sat. i. 6. 50.—Puls dignoscere cautus quid solidum crepet, Pers. v. 24.

Certus-fædera rumpere, Sil. i. 268.

Dolosus-ferre pariter jugum, Hor. i. 35. 28.

Frequens-demere fatis jura, Stat. Th. vii. 705.

Lætus—gens læta domare labores, Sil. iii. 575.—gens astu fillere læta, Id. vi. 476.

Memor-auditas mittere voces, Stat. Sylv. ii. 4. 18.

Pertinax—ludum insolentem ludere, Hor. Od. iii. 29. 50.

Prætrepidus—lætari prætrepidum cor (palpitating with delight), Pers. ii. 54.*

Rarus-nefas, rarum insistere terris, Stat. Th. iii. 487.

Spatiosus—innumeras cepisse rates, Sil. viii. 482.—So, to, capax; Casa—fluctivagos nautas vix operire capax, Stat. Syl. ii. 1. 84.

According to Kœnig's reading, which is
 "Excutias guttas lætari prætrepidum cor."

In repeating our caution respecting the introduction of this form into prose compositions, we may add, that in poetry it may be extended far beyond the limit of the instances we have given. There is no reason why impavidus, intrepidus, sapiens, cupidus, and many more such adjectives, should not be used with an infinitive; even without direct authority the analogy will in this case be sufficient. And the teacher of versification will do well to indulge his pupils in a free use of this elegant phraseology.

§ 9. Participles with the Infinitive.

Adsuctus—fluctus adsucta minores ferre, Stat Sylv. iv. 4. 99.

—Lustra exagitare ferarum, Sil. xvi. 599. The same construction is to be met with in Livy.

Conjuratus—conjurata tuas rumpere nuptias, Hor. Od. i. 15. 7. —conjurati cœlum rescindere fratres, Virg. G. i. 280.

Damnatus—damnati terga dedisse (i. e. because they had turned their backs), Sil. x. 655.

Immeritis-mori, Hor. iii. 2. 21.

Institutus—amphoræ fumum bibere institutum consule Tullo, Hor. Od. iii. 8. 12.

Metuens-metuente solvi penna, Id. Od. ii. 2. 7.

Paratus—Omnia hæc...tentare simul parati, Cat. xi. 13. 14.—Supremum carpere iter comites parati, Hor. Od. ii. 17. 12.—Prose writers do not entirely reject this usage, though they in general prefer a gerund with ad, or in. Tempestates subire paratissimi, Cic. ad Div. 15. 4.—Parati imperata facere, Cas. B. G. ii. 3.

Præsens—vel imo tollere de gradu mortale corpus, Hor. Od. i. 35. 2.

Præstans—neu sit præstantior alter Cappadocas rigidâ pingues plausisse catastâ, *Pers.* vi. 74.

Suetus—ictus contemnere, Lucr. ii. 448.—Quibus Eryx suetus ferre manum, Virg. Æn. v. 402.

Vocatus—levare pauperem, Hor. Od. ii. 18. 39., which seems the best construction.

§ 10. Adjectives are often joined by poets with the infinitive passive, instead of the supine in u.

Difficilis—Populi flecti nova dulcedine pugnæ difficiles, Stat. Th. iii. 449. for difficiles flexu.

Dignus—Laudanda rogas nec digna negari (negatu), Stat. Thiii. 713.—describi, Hor. Sat. i. 4. 3.—culpari, Id. ib. 24.—amn, Virg. Ecl. v. 89.—Oscula, Di magni! transmare digna peti! 0. Her. et Leand.

Exiguus-videri (visu), Stat. Th. vi. 840.

Facilis—adiri planities, Sil. xii. 163.—Faciles emi puelle, Sulv. i. 6. 67.—moveri, Claud. Eutr. i. 363.—Iras faciles flat. Id. Nupt. Honor. 79.

Fædus-contingi (contactu), Luc. iii. 348.

Horridus cerni, Id. iii. 347.

Immanis -- cerni, Stat. Th. vi. 729.

Indignus-coli (cultu, qui colatur), Claud. iv. Cons. Hon. 18

Levis (easy) ademptus Hector tradidit fessis leviora tolli Ps gama Graiis, Hor. Od. ii. 4. 10.

Lubricus—vultus nimium lubricus adspici, Hor. Od. i. 19.8 a pretty expression; "a face, a single look on which makes at too easily glide into love." Compare Virgil, "Ut vidi ut per ut me malus abstulit error," Ecl. viii. 41. Our own phrase "killing eyes" may be remembered.

It appears from hence, that all adjectives signifying quality which are commonly united with a supine in u, may in poetry to freely used with an infinitive passive. Other instances may be quoted where the infinitive is so used, when not substituted for the supine. Such as "lætus spectari superis," Sil. ix. 454, for "eo quod spectetur." "Non erat apta legi," Ov. Fast. ii. 254 for "quæ legeretur." "Mollis rogari," Claud. Nupt. Hon. 38, easily to be persuaded, &c. But we have said enough on the point; only let us caution the reader not to allow the few examples of this construction that may be gleaned from Senera Q. Curtius, Tacitus, Quinctilian, Val. Maximus, and other quetionable authorities, to seduce him into the use of it in proscomposition.

- § 11. Many verbs take an infinitive after them in poetry, which in prose would be otherwise constructed.
 - a. Verbs of motion are followed by an infinitive, when in common diction they would have the supine in um, the preposition and with the gerund, the future in rus, or lastly, ut or qui with the subjunctive. This is a Græcism, as ποριύσμαι μάχιο βαι.

Cesso-Quid mori cessas, Hor. Od. iii. 27. 58.

Eo—Ibat et hirsutas ille videre feras, Prop. i. 1. 12.—Forsitan Ausonias ibis frænare cohortes, Stat. Sylv. iv. 4. 61.

Mitto—per aëra misit juvenem sacros agitare jugales, Ov. Met. *• 660., for omitto, Mitte sectari, Hor. Od. i. 38. 3. So, remittas quærere, Id. Od. ii. 11. 3.

Occupo-rapere occupat, Hor. Od. ii. 12. 28. Gr. $\varphi \Im dm$.

Occurro—Neque uxor optima, nec dulces occurrent oscula nati præripere, Lucr. iii. 910.

Omitte-mirari, Hor. Od. iii. 29. 11.

Persequor—Non ego te tigris ut aspera,....frangere persequor, Hor. Od. i. 23. 9.

Venio—Non nos ferro Libycos populare penates Venimus, Virg. Æn. i. 531.

b. Verbs of entreaty.

Deprecor—Non deprecor (abs te Fortuna) hosti servari, Luc. ix. 213. i. c. ut conserver, me conservari.

Oro—Jam pridem a me illos abducere Thestylis orat, Virg. Ecl. ii. 43.

Peto-Hoc petit esse sui (ut sit sibi), Mart. i. 56. 3.

Rogo—Quamvis euntem revocet manusque collo ambas injiciens roget morari, Catul. xxxvi. 8.

c. Verbs of passion and feeling.

Amo, for soleo—Umbram consociare amant, Hor. Od. ii. 13. 10.—aurum—perrumpere amat saxa, Id. Od. iii. 16. 10.

Aspernor-non aspernata rogari, Stat. Sylv. i. 2. 105.

Certo-agmina opposito membrorum sistere certat, Silv. z. 211.

Curo—Quis udo deproperare apio coronas curatve myrto, Hor. Od. ii. 7. 23.—Curat agitare, Id. ii. 13. 39.

Dedignor—Dedignata teneri rabies Tyrrhena, Claud. R. P. i. 152.

Delector—Quæ delectaris bibere humanum sanguinem, Phæde. v. 3. 9.—Vir bonus et prudens dici delector, Hor. Ep. i. 16. 32.

Duro—Millia miranti durarunt prodere Pæno, Sil. x. 652.— Heu! Capua portantes talia dicta Romuleis durastis succeder muris, Id. ii. 74.

Erubesco—Erubuit vinci, Stat. Silv. ii. 6. 84. Cicero indel has, Erubescunt pudici etiam loqui de pudicitià, De Leg. i. 29. But this is uncommon.

Fugio-Fuge suspicari, Hor. Od. ii. 4. 22.

Furo—Ecce furit te reperire atrox Tydides, Hor. Od. i. 15.8
In prose it would be "flagrat cupidine in te incurrendi."

Impello-maturare necem, Id. Od. iii. 7.16.

Indignor—Indignatus apertum fortunæ præbere caput (Popeius), Luc. viii. 614. in an exquisite passage.

Ingemisco.—Te mœsti populusque patresque ingemuere me Stat. Sylv. ii. 525.

Invideo-Invidens privata deduci, Hor. Od. i. 27. 30.

Laboro—Brevis esse laboro, Hor. A. P. 25, and elsewhen—Telum excusare laborat, Sil. ix. 146.—Laborat lympha fugutrepidare, Hor. Od. ii. 3. 11.—Vincique laborat, Juv. v. 39.

Luctor—Vada luctantur terris tumefactum imponere pontur. Sil. iii. 54.—Cavas luctatus rumpere sedes, Id. xii. 139.

Metuo—An metuit conclusa manere in corpore putri, Luc. iii. 775.—Metuitque tangi, Hor. Od. iii. 11. 10. Nec tumultum nec mori per vim metuam. Hor. Od. iii. 14. 14.

Miror—Mirantur umbræ dicere, Id. Od. ii. 18. 30. A singular construction is, Negligis immeritis nocituram Postmodo te nata fraudem committere? Id. Od. i. 28. 30.

Nitor-Noctes atque dies niti præstante labore ad summs emergere opes rerumque potiri, Lucr. ii. 13. Nitens verbis se

nare pudorem, Sil. ix. 145. Cicero, in one of his epistles to Atticus, has, Obviam ire niteremur. But the common phrase is, niti ad aliquid de re aliqua, or niti ut, &c.

Parco—Ne parce...particulam dare, Hor. Od. i. 28. 23.—parce nimium cavere, Id. Od. iii. 8. 26.

Patior—Cum pateris sapiens emendatusque vocari, Hor. Ep. i. 16. 30.

Ploro—Me asperas porrectum ante fores objicere incolis plorares aquilonibus, Hor. Od. iii. 10. 2.

Pugno—Crinem Assyrio perfundere pugnat amomo, Sil. xi. 403. i. e. recusat.

Quæro-Perire quærens, Hor. Od. i. 37. 22.

Timeo—Si potes...nec modicâ cœnare times olus omne patellâ, Hor. Ep. i. 5. 2.—Timeo dicere verum, Ov. Ep. xx. 107.

Trepido—Octavam trepidavit ætas claudere lustrum, Hor. Od. ii. 4. 23.

Vereor-fallique veretur, i. e. ne fallatur, Ov. Met. x. 287.

- § 12. The verb est is often put impersonally with an infinitive by the poets. This is done in various senses, and always with a degree of elegance.
- a. Est is used for licet, convenit, fieri potest. So the Greeks used εςι for εξιςι, as εςι μὲν εύδειν, Hom. Od. ò.

Est gaudia prodentem vultum celare, Hor. Sat. ii. 5. 103.

Mansuri oppidulo, quod versu dicere non est, Id. Sat. i. 5. 87. meaning Equotutium or Equotuticum, which cannot be brought into an hexameter verse.

Liceat, quod tangere non est, aspicere, Ov. Met. iii. 478.

Vos (Diî) fallere quos non est hanc mihi fertis opem, Ov. Tr. iii. 4. 45.

O quater et quoties non est numerare beatum, *Id. Tr.* iii. 12.25.

Tityon Terræ omniparentis alumnum cernere erat, Virg. Æn. vi. 595.

Neque est te fallere cuiquam, Id. G. iv. 447.

Non ease virum, non eminus hastà sistere erat, Sil. 1. 163.

Æneam cernere erat, Sil. ii. 214.

Credere erat, Id. xiv. 216. It occurs perpetually in Silius.

Sometimes non deest is put for est, licet. Nec cernere dum frustra seminecum quærentia lumina cœlum, Sil. vi. 10. The construction is rare in prose writers. It is to be found, howeve, in Livy (42.41) and more plentifully in Tacitus, Pliny, All Gellius, &c. But to Cicero and Nepos it is unknown.

b. Sit, with an infinitive, is used as yimto, if w by the Greek and generally in the sense of a wish, or an exhortation.

Mihi sit Stygios antè intravisse penates talia quam videz. Sil. vi. 488.

Blanditiis animum furtim deprendere nunc sit, Ov. Art. i. 61. Nec sit mihi credere tantum, Virg. Ecl. x. 46.

Ne tibi sit duros acuisse in prælia dentes, Tibul. iv. 3. 3.

Nec tibi sit rauco prætoria classica cornu flare, Prop. iii. 3. 4

- c. Non desum and non absum are used with an infinitive several ways.
- 1. For non intermitto. Pascere nec Pœnus pravum aut nutre furorem deerat, Sil. vii. 497.
 - 2. As a periphrasis for semper. Et mihi non desunt turps pendere corollæ semper, et exclusi signa jacere faces, Propi. 16. 7., where semper is redundant.
 - 3. As a periphrasis for quinetiam or præterea. Nec dens trepidis absunt se involvere nubes, Sil. viii. 636.
- § 13. a. The common use of the participle for the infinitive after verbs of sense and knowledge, such as Helleborum frustramposcentes videas, *Pers.* iii. 63., is not peculiar to poetry, and therefore we pass it by. But the participle is thus constructed in one case purely poetical, and that is, when after verbs of sense, and some others, a future participle active, or a perfect passive, is put for the accusative case of the personal pronoun (me, te, so, so,

was), with the infinitive of either tense; as, video deceptus ab illis, i. e. me deceptum esse. Here we observe, first, that the pronoun accusative is entirely merged and lost; secondly, that the preceding verb must, in this construction, be of the same person with the accusative of this pronoun, if it were expressed. This is a real Græcism, or rather Atticism. Aristophanes has aloθάνομαι φερόμενος ἔξω τῦ καιρῦ sentio me ferri ultra occasionem.

Sensit medios delapsus in hostes, Virg. Æn. ii. 377.

Injecta monstris Terra dolet suis, i. e. se esse injectam, Hor. Od. iii. 4. 73.

Visura et quamvis nunquam speraret Ulyssem, Prop. ii. 9. 7.

Venturaque rauco ore minatur hyems, Stat. Th. i. 346.

b. We know that in Greek, "if the subject of the infinitive be the same with the object which stood in the preceding sentence, upon which the infinitive depended, the subject is put in the same case as in the preceding instance; as, in ATTOS lives TTPATHFOS is insigns." * This is sometimes imitated in Latin poetry. Instead of the accusative of the personal pronoun with its object also in the accusative, and an infinitive verb, we meet with a bare infinitive, and the subject in the nominative, as, Somniat esse pater patrix, for Se esse paterns.

Uxor invicti Jovis esse nescis, Hor. Od. iii. 27. 73.

Vir bonus et sapiens dignis ait esse paratus, Id. Ep. i. 7. 72.

Rettulit Ajax Jovis esse pronepos, Ov. Met. xiii. 141.

Jurabo et bis sex integer esse dies, Prop. iii. 6. 40.

Phaselus ille quem videtis hospites ait fuisse navium celerrimus (se fuisse), Cat. iv. 1.2.

Postquam destertuit esse Mæonides, Pers. vi. 10.

Tutumque putavit jam bonus esse socer, Luc. ix. 1037.

So in composition, such phrases may be safely used, as Sperat illustris esse; Arrogans nec arbitror videri; Dixit et esse Deus, &c. But beware of them in prose.

Matth. Gr. Gram. 4 588.

§ 14. After many verbs of sense, the poets often put a subjunctive mood, with the particle ut; and this, as it would appear for an infinitive with the accusative case. It ought, perhaps, rather to be referred to poetical elegance than grammatical peculiarity.

Vides ut alta stet nive candidum Soracte? Hor. Od. i. 9.1, for stare Soracte. This use of vides is very common in Horse. See Sat. ii. 2. 76. Epod. iv. 7. Od. i. 14. 3.

Aspice...uda sit ut lacrymis janua facta meis, Ov. Am. i. 6. 8

Tute scis...mea consilia ut tibi credam omnia, Ter. Eun.
2. 47.

§ 15. It is a well known rule of grammar, that verbs, especially impersonals, which govern a dative, can be followed by a infinitives esse, fieri, evadere, vocari, and such like, not only with accusative case, but also with the dative. It may be used to consider a few of these verbs separately. And first, Licet so constructed, both in prose and verse. Licuit otioso esse Themistocli, Cic. Tusc. i. 15.*

Atqui licet esse beatis (vobis), Hor. Sat. i. 1. 19.

Redde vicem meritis; grato licet esse (tibi), Ov. Am. i. 6.28.

Contingit is never found thus either in Virgil or Horace.

Jovis esse nepoti contigit haud uni, Ov. Met. xi. 279.

Rarely so in prose writers. Maximo tibi et civi et duci evader contigit, Val. Max. v. 4. ext. 2. The poets often put a bir infinitive after the phrases contigit mihi, tibi, &c. Cf. Hor. Ep. 17. 36. Virg. Æn. i. 100. Ov. Met. x. 334., &c. Cicero and Nepos never do this, but always use ut with the conjunctive; e.s. Utinam Cæsari contigisset adolescenti ut esset Senatui carissims. Cic. Philip. v. 49. Contigit huic uni, quod nescio an ulli, a patriam liberaret, Nep. 20. 1.

Convenit, in the best prose writers, has either an accusative

Licet is also found in verse with a conjunctive.
 Licebit injecto ter pulvere curras.—Hor. i. 28, 36.
 Sis pecore et multâ dives tellure licebit.—Id. Epod. xv. 19.

with the infinitive, as, convenit in dando munificum esse, Cic. Off. ii. 18.; or the conjunction ut; e. g. Qui convenit ut qui rebus improbis populares fuerint iidem, &c., Cic. Phil. vii. 4.

Expedit, by the same authorities, either takes a dative case and a bare infinitive, as, Cui expedit damnari, Cic. Verr. iii. 34.; or with an accusative and infinitive, as, Pecuniam in prædiis collocari maximè expediebat, Cic. pro Cæc. 16.

Satis est mihi, takes, in prose, an accusative and infinitive, as Satis est mihi fuisse procuratorem, Cic. Verr. iii. 74.

Necesse est is joined by Cicero (not to notice its common construction with the conjunctive) to a dative, followed by the infinitive, as, Tibi necesse fuit postridie vomere, *Phil.* ii. 25. Seldom to an accusative with the infinitive, Necesse est cras Hermarchum vivere, *Acad.* iv. 80.

Now in poetry, all verbs which naturally govern a dative may take the dative instead of the accusative, with the infinitives above mentioned. To take a few instances—

Concedere—Mediocribus esse poetis non Dî non homines non concessere columnæ, Hor. A. P. 378.

Dare—Da mihi fallere, da justo sanctoque videri, Hor. Ep. i. 16. 61. (according to the most approved reading.)

Dono-Frui paratis et valido mihi Latöe dones, Hor. i. 31. 18.

Esse—Quidve mali fueret (esset, aliter fuerat) nobis non esse creatis. Lucr. v. 175.

Prodest—Nec fortibus illic profuit armentis nec equis velocibus esse, Ov. Met. viii. 554. See Hor. i. 28. 5-7.

Vacat—An magis infirmo non vacat esse mihi, Ov. Tr. v. 2. 6.

§ 16. The infinitive is joined by poets with some verbs, where prosaic writers would use the accusative case of the future participle passive.

Dederatque comas diffundere ventis, Virg. En. i. 323.; i. e. diffundendam. Gr. δῶκεν ἀνέμοις Φέρεσθαι.

Quem virum....sumis celebrare Clio, Hor. Od. i. 12. 2.

Argenti magnum dat ferre talentum, Virg. En viii., for feren-

dum. But we shall have more to say on this point under the head of pleonasm.

§ 17. We find sometimes a sentence formed entirely by a accusative case and an infinitive mood, when surprise, anger, so row, or other emotion, is expressed. This is a Greecism; is the τὸ çὰρ ἀντιλέγειν τολμᾶν ὑμᾶς, of Aristophanes.

Mene incepto desistere victam, nec posse Italià Teucrom avertere regem? Virg. Æn. i. 41. 42.

Rogare longo putidam te sæculo! Hor. Epod. viii. 1.

Adeone hominem invenustum esse aut infelicem quenquans ego sum, Terent. Andr. i. 5. 11.

Mene Iliacis occumbere campis non potuisse! Virg. Æn. i. il Quò didicisse, nisi hoc fermentum, &c., Pers. i. 24.

Servone fortunas meas me commisisse futili! Ter. Andr. iii. 5

The following is an ellipse of aiebant:-

- —fore enim tutum iter et patens Converso in pretium D Hor. Od. iii. 16. 8.
- § 18. In poetry the gerund in —dum is generally used we prose writers would employ the future participle passive, s colendum est Deos (σιβαςτίον τὸς θεώς), for colendi sunt Dii.

Alia arma Latinis quærenda aut pacem Trojano a rege pas dum, Virg. Æn. xi. 230. αἰτητίον εἰρήνην.

Æternas quoniam pænas in morte timendum, Lucr. i. 111.

Advenienti mihi huc noctu agitandum est vigilias, *Plant. Ts* iv. 2. 27.

Addendum partes alias erit, *Lucr.* ii. 491. And so perpetudin Lucretius. See i. 139. 382. ii. 1128. iii. 392. 696. iv. 73 v. 45. vi. 917., &c.

It is a disputed point among grammarians, whether this phosology is admissible in prose. It is true that the writers Degratically Varro, abound in it: but all the passes produced from Cicero in its support are liable to objection, with the passes of the passes of the produced from Cicero in its support are liable to objection, with the passes of the

viam longam confeceris quam nobis quoque ingrediendum sit." But this solitary instance will hardly authorize imitation in modern Latin prose.

On poetical Ellipsis.

Ellipsis, or the defect of one or more words necessary to make the sense of a passage complete, is, of all figures, the most common in every kind of composition, and in every language, but in poetry far more than in prose. Arising, however, from the necessity of the case, ellipsis is often employed for the mere purpose of producing poetical elegance; for, as Horace truly observes. "Est brevitate opus, ut currat sententia, nec se Impediat verbis lassas operantibus aures, Sat. i. 10. 9. Let us suppose a passage like this to be written-" Proh! ego imploro fidem Deorum atque hominum! Cum quam multis modis ego a Chremete contemptus sum! Cum quam multis modis ego a Chremete spretus sum! Omnia negotia facta sunt; omnia negotia transacta sunt. Hem! postquam ego repudiatus sum a Chremete, ego nunc repetor a Chremete. Ob quam rem ego repetor a Chremete? Ego nescio id negotium, nisi forsitan id negotium est quod negotium ego suspicor." Can any thing be more flat and disgusting than this? Now let us employ the assistance of the ellipsis. "Proh! Deum atque hominum fidem! Quot modis contemptus, spretus! facta, transacta omnia! Hem! repudiatus repetor! quam ob rem? nisi si id est quod suspicor." There Terence would recognize himself.

As in all other figures, there are some ellipses for the most part peculiar to poets, some which they hold in common with prose writers. With the former only shall we interfere. The application of this figure has been carried by some critics to an absurd excess. What shall we say of Sanctius [Minerv. iv. 4], who, in commenting upon Hor. Epod. i. 1.—"Ibis Liburnis inter alta navium Amice propugnacula," gravely lays it down, that Amice is put by ellipsis for Amice magne, or potens. Risum teneatis. The ellipses now about to be noticed are not those used solely with a view to elegance, but systematic variations from common grammatical construction. And first of the noun.

§ 19. Many words which naturally and originally were adjectives are, by an ellipsis, used as substantives; and to this

source may be traced the enallage touched upon Chap. II. § 4. &c. Thus servus (scil. homo) pluvia (sc. aqua) dextra (sc. manus) adolescens, juvenis, amicus (sc. homo), tectum (sc. culmen, which Virgil has at full length, En. ii. 445.), stratum (scil. cubile), septum (scil. manium, or oppidum), dictum (scil. verbum), are properly and primarily adjectives, which, by the common omission of the substantive, have themselves obtained the power of substantives. We shall here instance a few very general in poetry:—

Bidens, (1) in the sense of ovis, of which there is an ellipsis, is feminine. Centum lanigeras mactabit ritè bidentes, Virg. En. vii. 93. See Id. En. vi. 39. xii. 170. Hor. Od. iii. 23. 14. Ov. Fast. ii. 70. (2) Meaning a two-pronged fork it is masculine, ligo being understood. Duros jactare bidentes, Virg. G. ii. 355. See Tibul. i. 1. 29. i. 10. 51. ii. 3. 6. Ov. Fast. iv. 927.*

Bipennis (sc. securis), a two-edged axe. Duris ut ilex tonsa bipennibus, *Hor. Od.* iv. 4. 57. *Tibul.* i. 7. 53. Virgil uses it adjectively, Ferrum bipenne, Æn. xi. 135.

Cæcubum (sc. vinum), the wine of Cæcubum, a town in Campania, Hor. Od. i. 37. 5. Id. Od. iii. 28. 3. i. 20. 9. and in the plural Cæcuba (sub. vina), Id. Od. ii. 14. 5. Mart. xii. 17. 6. Similarly other epithets of wines denoting their country are used by the poets as substantives, Albanum, Hor. Od. iv. 11. 2. Calenum, Juv. i. 69. Chium, Hor. Sat. i. 10. 24. ii. 3. 115. 8. 15. Falernum, Hor. Od. i. 27. 9., &c. Juv. xiii. 216. Catul. 25. 1. Falerna (sc. vina), Tibul. iii. 6. 6. Massicum, Hor. Od. i.

- iτ ἀνόςτος δι πόδα τίνδε and φεριοίκος, "the housekeeping," for the snail.

He also has

Μηδ' ἀπό ψεντόζοιο, θεῶν ἐν δαιτὶ θαλείη, αὖον ἀπό χλωρῦ τάμινειν αἴθωπι σιδήρφ.

"And (mind) not to cut from the five-branched (i. c. the hand, having five fingers), during the cheerful festival of the Gods, the dry (scil. **pess*, flesh, meaning the finger nails), from the green (or quick flesh) with the bright steel," alias, "do not cut your nails at dinner."

Many such instances may be taken from Hesiod. In fact, the use of the adjective, or epithet for the subject in which the quality resides, is a decided Greecism.

[•] So Hesiod uses ἀνόςτος " the boneless," for the polypus.

1. 19. ii. 7. 21. Mareoticum, Hor. i. 37. 14. Setinum, Mart. xii. 17. 5. Sabinum, Hor. i. 20. Sometimes vinum, and oftener vina, is added, Hor. Sat. ii. 8. 15. Epod. ix. 13. Mart. iv. 13. In prose vinum would be introduced, as vinum Falernum, Cic. de Clar. Orat. 4., &c. Gr. Θάσιον λιπαράμπνια, Aristoph. Ach. 671.

Cærula (maria freta, æquora, or some such word), for the sea. Cærula verrunt, Virg. Æn. iii. 208. viii. 672. Catullus has at full, æquora cærula, lxi. 7. Freta cærula, Virg. Æn. x. 209. Vada cærula, Id. Æn. vii. 198. The adjective cærulus occurs in the poets with other substantives also. In prose they use cæruleus.

Cornipes (equus), properly a creature with hoofs of horn, as Faunus cornipes, Ov. Fast. ii. 361. is used simply for a horse, Sil. iii. 361. vii. 684., &c. Virgil has equus cornipes, Æn. vii. 779. So quadrupes is used for a horse, Virg. Æn. vii. 500., and sonipes, Id. Æn. iv. 135. Catul. lx. 41. Stat. Th. v. 3. Sil. i. 222., both being naturally adjectives.

Fictile (vas), Juv. xi. 20. Fictilia (vasa), Tib. i. 1. 38. Juv. iii. 168. Cicero ad. Att. i. 6. supplies vasa.

Frigida (aqua), Plaut. Most. i. 3. 1. So too gelida, Hor. Sat. ii. 7. 91., and calida. Quando vocatus adest calidæ gelidæque minister? Juv. v. 63.

Liburna (navis), a frigate, Hor. Epod. i. 1. At full, Liburna rostra, Prop. iii. 9. 44. In prose we have with the same ellipsis, biremis, triremis, quadriremis, oneraria, &c. Liburnus (lectus), a kind of chair or litter, fashionable at Rome in the days of Juvenal. Ingenti curret super ora Liburno, Sat. iii. 240.

Lupatum (frænum), a peculiarly sharp bit. Duris parere lupatis, Virg. G. iii. 208. Ov. Am. i. 2. 15. At full, Lupatum frænum, Hor. Od. i. 8. 6. 7.

Merum (vinum), undiluted wine. Mero tinget pavimentum superbum, Hor. Od. ii. 36. 26. 27., &c. Ov. Met. xiii. 653. Virg. Æn. iii. 623., &c. Opposed to Mixtum, Mart. iii. 56. At full, Vina mera, Ov. Met. xv. 331. Merus Bacchus, Virg. Æn. v. 77. Prose writers generally use the adjective merus, for nihil nisi; as merum bellum loqui, Cic. Att. ix. 13. Meræ nugæ, Id. Att. vi. 3. Monstra mera, Id. Att. iv. 7., &c.

Molaris ¹(lapis), Virg. Æn. viii. 250. Ov. Met. iii. 99. & Th. v. 386. ²(Dens), Juv. v. 160. xiii. 212. Pliny has, In molaris, xxxvi. 23., and Quintilian, Dens molaris, ii. 19.

In præsens (tempus), Hor. Od. ii. 16. 25. But, præsens i tempus, Id. A. P. 44, and Cic. Cat. i. 22. Other omissions i tempus are for the most part prosaic.

Plenum (cornu), Copia manabit ad plenum, Hor. Od. i. 17.1

Præscriptum (limitem), Hor. ii. 9. 23.

Purum (cœlum), a clear sky, Hor. Od. i. 34. 7. So too mum, Luc. i. 530. Sil. v. 58., and sudum, Virg. Æn. viii. in the same way. Cicero has too, Div. xvi. 18. Mittam librarit sudum. And Virgil adjectively, Ver sudum, G. iv. 77.

Per arduum (æthera), Hor. ii. 19. 21. So bygn for the sa Homer.

This list may, perhaps, be greatly increased. Let the rehere observe, first, that the instances produced are decide poetical; and secondly, that there is this difference between enallage noticed in the last chapter and the ellipsis, that inlatter case a substantive is understood, in the former it is not but an adjective is used directly for the substantive.

§ 20. An adjective, generally in the plural, is often found: the poets, followed by the genitive plural of the substantive, which it ought to agree, as clari ducum, for clari duces. This a Græcism (as οἱ πιςοὶ τῶν Φίλων, for οἱ πιςοὶ Φίλωι); but there also an ellipsis of the substantive whose genitive case is the subjoined, and of e numero; and clari ducum is put for claridar ex numero ducum, i. e. of those generals who are illustrious. So too may the Greek phrase be explained, οἱ πιςοὶ Φίλων, for οἱ πν Φίλοι ἐκ τῶν Φίλων.

Superis Deorum gratus et imis, Hor. Od. i. 10. 19, 20.

Quæ tibi virginum...barbara serviet, Id. Od. i. 29. 5.

Corruptus vanis rerum, Id. Sat. ii. 2. 25.

Cuncta terrarum subacta, Id. Od. iii. 23.

Sequimur te sancte Deorum, Virg. Æn. iv. 576.

Seque ultro lectis juvenum...obtulit, Stat. Th. i. 606.

Quem sors dierum cunque dabit, Hor. Od. i. 9.14.

Egregii juvenum, Stat. Th. ii. 152.

Jam patribus clarisque senum sua munia curæ, Sil. i. 554.

Amara curarum, Hor. Od. iv. 11. 19.

The same construction is used with the superlative degree; which is not admitted into prose unless in cases of distribution or comparison: for there is an evident difference in saying, Quis maximus poeta, or, maximus poetarum. But poets place the genitive case after the superlative, without any such restriction.

Virginum primæ (o virgines primariæ), Hor. Od. iv. 6.31.

Neque tu pessima munerum ferres, Id. Od. iv. 8. 4.

Minimas rerum discordia turbat, Lucan. ii. 272., i. e. minimas res, minima; for immediately follows, Pacem summa tenent.

A few examples of this construction are found in prose, as, Expediti militum, Liv. xxx. 9. Delecti militum, iv. 4. 2. Degeneres canum, Plin. H. N. xi. 50. Plani piscium, Id. ix. 51. Nigræ lanarum, Id. viii. 48. But these are rather to be avoided than imitated.

§ 21. The genitive plural is poetically put for the nominative singular or plural, by an ellipse of the word unus, after the verbs esse, evadere, fieri, &c.; as, "magnorum erit ille Deorum," i. e. "magnus erit ille Deus." So in Greek, Έρμιονη δείς των έκ ἀσημων πόλεων Strabo, for πόλις έκ ἄσημως.

Cedo signum si harum Baccharum es, Plaut. Mil. iv. 2. 25.

Juniorum qui sunt, non norunt, scio, Id. Casin. prol. 15.

Fies nobilium tu quoque fontium, Hor. Od. iii. 13. 13.

§ 22. An ellipsis, not less usual, perhaps, among prosaic than poetical writers, cannot be entirely passed unnoticed. It is of the nouns filius, filia, uxor, and such like, before the genitive case of a proper name, and of the noun ædes or templum before the

name of a Deity, in that case preceded by a preposite especially ad.

Ajax Oilei (filius), Virg. Æn. i. 45.

Dinomaches ego sum (filius), Pers. iv. 362.

Deiphobe Glauci (filia), Virg. Æn. vi. 35.

Hectoris (uxor) Andromache, Id. Æn. iii. 319.

Ubi ad Dianæ (ædem) veneris, Ter. Adelph. iv. 2. 43.

Ventum erat ad Vestæ (ædem), Hor. Sat. i. 9. 35.

So in Cicero, Sophia Septimiæ (filia), Ad. Div. ix. 10. k Castoris (ædem), Mil. 33. A Vestæ (æde), Ad. Div. xiv.; Numerous instances may be collected from other prose write and from the Greek writers who gave rise to the form, siç'i kieng, &c.

§ 23. It is not uncommon to find verbs transitive without accusative case, so as to become in a manner neuters. Even prose we find colere and incolere (sc. terram), for habitare; is tere Athenas (sc. nuncios); sustinere for durare, permanent exspirare (animam); obire (mortem), &c. But there are on instances which appertain to poets alone. Thus we find

Habere, for divitem esse; where divitias, opes, pecuniam, some such word, is omitted. Unde habeas quærit nemo, soportet habere, Juv. xiv. 207. from Ennius.

Amor sceleratus habendi, Ov. Met. i. 131.

Qui rapuere divitias, habent, Phædr. v. 4. 9.

Parare, alicui, sub. mortem, perniciem, or a similar word. Confata parent, Virg. Æn. ii. 121.

Relinquere, sub. corpus, said of the life or breath. Quine supremo quum lumine vita relinquit, Virg. En. vi. 735.

§ 24. Ellipsis of the verb.

It has been noticed, that the infinitive is often put in namtion for the imperfect. Some grammarians attribute this phraseology to an ellipsis of the verb coepi; others call it menallage of mood. Truth, perhaps, lies between. It was n old Roman custom to introduce cæpi where it was not absolutely required; of which there are many instances in Cicero and all the best Latin writers. Cæpi velle, cæpi cogitare, cæpi agere, Cic. Cæpit orare, Nep. iv. 4.6., &c. Hence arose the custom of omitting cæpi, and thus at last the infinitive mood was used for a past tense indicative, where cæpi could not be understood. So it might be said, "Ingemere his mater, lacrymas nec sistere posse," but it could hardly be said, "nec cæpit posse sistere lacrymas." Thus an enallage was produced from the ellipsis. Again, sometimes the infinitive was dropped, and cæpit retained, as in "Placido sic pectore cæpit (loqui or dicere), Virg. Æn. i. 525. There would be no objection to the adoption of such expressions.

- § 25. The conjunction ut is often used by the poets in a way that shews the omission of a verb necessary to complete the sense. This is done in two ways. In the first, ut is put for utinam. and the ellipsis seems to be of volo, velim, opto, or some such word. It is often found in the comic poets, Terence and Plautus; once in Horace, "O pater et rex Jupiter ut pereat positum rubigine telum, Sat. ii. i. 42. and in Catullus "Jupiter, ut Chalybum omne genus pereat," lxiii. 54. translated from Callimachus, Ζεῦ πάτες, ώς Χαλύβων πᾶν ἀπόλοιτο γένος. The second method is when ut or utne is put interrogatively, with an expression of indignation or contemptuous surprise. This, too, is principally comic, as in Terence, "O tibi ego ut credam, furcifer? Andr. iii. 5. 12. But Horace has "Inultus ut tu riseris Cotyttia? Epod. xvii. 56, and "Utne tegam spurco Damæ latus? Sat. ii. 5. 18. In prose, Tune inultus, &c. Egone tegam, &c.
- § 26. The verb esse is often omitted by the poets, as Vos qui tandem? (estis), Virg. Æn. i. 373. Tale tuum carmen nobis (est), Id. Ecl. v. 45. But this is too unimportant to dwell upon, though it could not be entirely overlooked. The same may be said of the omission of dixit, ait, inquit, and the like, as "Tum pius Æneas (dixit), Virg. Æn. v. 26. an omission not unusual in prose.
- § 27. There is a poetical ellipsis of the verb after several particles.

- a. Quantum ad te, (attinet) Theseu, volucres Ariadna marinas pavit, Ov. A. A. iii. 35. Quantum ad Pirithoum, Phædra pudica fuit, Id. i. 744. Except in Tacitus, Agric. 44., there is scarcely an instance of this particle so used in prose.
- b. Unde mihi put interrogatively with an ellipsis of different verbs. "Unde mihi lapidem, unde sagittas (parabo), Hor. Sat. ii. 7. 16. Unde tibi frontem libertatemque parentis (accipies), Juv. xiv. 56. Unde nefas tantum Latiis pastoribus? (venit or est), Id. ii. 126.
- c. Quo mihi fortunas (parabo or paravero) si non conceditur uti? Hor. Ep. i. 5. 12. Quo tibi (prodest) Pasiphaë pretioses sumere vestes, Ov. A. A. i. 303.
- \$ 28. The defective nature of the Latin participle caused many aukward and circuitous forms of expression, both in prose and poetry, which it is unnecessary to notice. There is, however, one poetical peculiarity in the omission of the participle that must not be neglected. It is when an adverb of time or place is put with a noun, generally a substantive, the participle ENS being understood. This is an evident imitation of the Greeks, who are wont to connect an article with such an adverb with or without a substantive, the participle ân, γεγονῶς, γενόμενος, οτ ἐσόμενος being understood. Thus they say οἱ ἔξω (ὅντες ἀνθρωνον), the men who are without; ὁ πλησιόν (ân), the next man, the nearest neighbour; οἱ πάλαι Φιλόσοφοι (γεγονότες), the old philosophers; τὸ αὐτίκα δεινὸν (γενόμενον), the sudden danger. But their powerful article gave a neatness and clearness to the Greek expressions which the Latins labour at in vain.

Illam hine civem esse aiunt, Terent. Andr. v. 1. 14.

Apparet domus intus (i. e. the inner part of the palace, pars que intus est), Virg. Æn. ii. 483.

Hac quâ Fidenas longè erat ire viâ (hæc via longè porrecta, quâ ire erat), Propert. iv. 1. 36.

Heri semper lenitas (semper ens, àsi čoa), Ter. And. i. 2. 4.

Neque enim ignari sumus antè malorum (τῶν πρὶν κακῶν quæ antè fuerunt), Virg. Æn, i. 198.

Candidus ante sinus (6 mgir heuxos), Tibul. i. 10. 68.

Quam cito purpureos deperdit terra colores, quâm citò formosas populus antè comas, Tibul. i. 4. 29. its former leaves.

Sed tu olim magnos vicisti sola furores, Catul. lxv. 129.

Non tu nunc hominum mores vides, Plaut. Pers. iii. 1. 57. รฉัง

Olige annis ille ardor hebet, Val. Flac. i. 53.

Ubi iste post phaselus antea fuit comata sylva (qui post factus est phaselus, ὁ ἔπειτα Φάσηλος), Catul. iv. 10.

Causasque requirit inscius Æneas quæ sint ea flumina porrò, Virg. Æn. vi. 710. Many join porrò with requirit, Æneas farther inquires. But it is far more elegant and poetical to construe it with flumina; as one would say in Greek, οί ποβρω ποταμοὶ, i. e. πόβρωθεν βέσττες.

We must remark that the adverb circa, and that alone, is thus elliptically used by prose writers, especially by Livy; as, "venando peragrare circa saltus, i. 4. the surrounding glades, τὰς τίριξ ὅλας. Q. Curtius, iv. 12. 20., and Tacitus, Ann. ii. 11. 4., have similar expressions, and they may be safely admitted into modern composition. With regard to the hyphen (ὑρὶ), by which some grammarians would explain these phrases, the idea is now entirely exploded. These critics, Donatus and Servius among the rest, would have written, semper-lenitas, candidusante, nunc-homines, &c. Nothing surely can be more cold and unclassical.

- § 29. Ellipsis of the Preposition. Nothing is more frequent with the poets, particularly Virgil, than the omission of prepositions.
- a. The preposition in or ad after a verb, signifying motion to a place, is omitted, not only before the name of a city, as in prose, but universally before the accusative case of any place to which the motion is directed.

Adferri urbem, for in or ad urbem, Virg. En. vii. 216.

Abducere (in) terras quascunque, Id. Æn. iii. 601.

Agere currum (in) terras illicitas, Sil. xiv. 245.

Avertere regnum Italiæ (ad) Libycas oras, Virg. En. iv. 106.

Deferri (in) Ortygiam, Id. Æn. iii. 154.

Descendere (in) Terras, Val. Flacc. i. 842.

Devenire (in) locum, Virg. Æn. i. 369. vi. 638. (in, or ad) speluncam, Id. Æn. iv. 124. 165.

Elicere aliquem (in) Epirum, Luc. v. 9.

Ire (ad) Afros, Virg. Ecl. i. 65. (ad) malam crucem, Plaut. Pan. ii. 2. 48. (ad) juga Taygeti, Claud. Cons. Mal. 290.

Iter est (in) Italiam, Virg. Æn. iii. 507.

Mittere (in) fines Italos, Id. Æn. iii. 439.

Pervenire (ad) scopulos sylvamque, Stat. Th. iii. 12.

Redire (in) loca amœna piorum, Sil. xiii. 703.

Remeare (in) urbem patriam, Virg. Æn. xi. 793.

Tendere (ad) limina, Id. Æn. vi. 696. (in) Italiam, Id. Æn. i. 557.

Vehere (ad) Laurentia arva, *Id. Æn.* ix. 100. Hesperiam, *Luc.* ix. 534.

Venire (in) Scythiam (ad) Oaxen (ad) Britannos, Virg. Ecl. i. 66. (ad) fines Ausonios, Id. Æn. vi. 345. (in) Niliacas oras, Manil. i. 216.

Here observe that this omission is only found before the accusative of the name of a place, never of a person, unless when the name of a people is put for that of a country, as *Ibimus Afros*. But it would not be allowed, to say redire patrem, for ad patrem.

The same ellipsis is found in prose writers, but generally before the name of an island; as, revertitur Lemnum, Nep. i. 2. 4. Miserunt Pausaniam Cyprum et Hellespontum, Id. iv. 2. Sardiniam cum classe venit, Cic. Manil. xii. Sometimes before that of a province; as, Ægyptum proficisci parat, Nep. xiv. 4. And very seldom before the accusative of a noun appellative; as, pervenerat (in) regionem quæ Castra Cyri appellant, Q. Curt. iii. 4. 1. The first, therefore, of these cases may be followed in prose composition, the second and third may not. But in poetry we may choose out of three such forms; as, redit urbi patriæ, urbem patriam, and, in urbem patriam.

b. The preposition in is often omitted before the ablative case of the place where, which is not allowed in prose, except in names of cities, and a few other instances.

Sevit (in) agris, Virg. G. iii. 433.

Passim (in) campis armenta videmus, Id. Æn. iii. 220.

- (in) Viridi sedere solo, Id. Æn. vi. 192.
- (in) Fulvâ luctantur arenâ, Id. ib. 643.
- (in) Lucis habitamus opacis, Id. ib. 673.
- (in) Flammifero tandem consedit Olympo, Val. Flac. i. 4.

Arma tubæque sonent (in) luco, Id. v. 252.

Quantum non Aquilo (in) Campanis excitat agris, Hor. Sat. ii. 8. 56.

Ludit (in) herboso pecus omne campo, Id. Od. iii. 18. 9.

The ablative case of the names of provinces are also put by the poets (in answer to the question where?) without the preposition in.

Bellum ingens geret Italia (in It.), Virg. Æn. i. 267.

Latio regnans, Id. ib. 269.

Gens aspera cultu debellanda tibi (in) Latio est, Id. En. v. 731.

But the names of islands (of the first and second declension) as of cities, are put by the poets in the genitive case instead of the ablative with in.

Cretæ (in Cr.) jussit considere Apollo, Virg. Æn. iii. 162.

Uxorem Lemni habebat, Sidon. Apoll. arg. ad. Terent. Phorm. iii.

Not a few examples may be found in prose writers of the names of provinces in the ablative without the preposition; but the adjective totus, or something similar, is then usually added; as, Tria flumina sunt tota India, Q. Curt. ix. 4. 8. Convivales ludi tota Perside regibus cordi sunt, Id. v. 1. 37. Magnis in laudibus tota fuit Græcia, C. Nep. præf. 5. Tota Græcia is a very common expression in Nepos: and such phrases may be fairly adopted. Names of islands (of the first and second declension)

are, by prose writers, also put in the genitive. In fact, the names of islands are universally treated as those of cities. The we find, Rhodi, Cic. ad. Div. iv. 7. Corcyre, Id. ib. xvi. 1 Cypri, Cæs. B. C. iii. 106. Lesbi, C. Nep. xii. 2. 2. Chersons (a peninsula), Id. i. 2. 5.

c. The ablative of a noun of place is poetically put after a wo of motion, instead of per with an accusative.

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Ingreditur campo (per c.), Virg. Æn. x. 763.

Campo sese infert, Id. G. ii. 145.

Te jam septima portat omnibus errantem terris et fluctibustas, Virg. Æn. i. 756. (per. om. t. et. fl.)

Gelidus toto manabat corpore sudor (per. t. c.), Id. Æz. iii. 17

Toto sonuerunt æthere nimbi, Id. Æn. ii. 112.

Jactatos equore toto, Id. Æn. i. 33.

Ibam forte vià sacrà (per v. sacr.), Hor. Sat. i. 9. 1.

d. The preposition a, ex, or de, is often omitted after a we implying motion from a place, not only when its subject ablairs is the proper name of a city or country, but also when merely appellative. This would not be allowed in prose.

Fratres (è) Lyciâ missi et (ab) Apollinis agris, Virg. Æa. x 516.

Avertere Teucrorum regem (ab) Italia, Id. Æn. i. 42.

(de) Cœlo venere volantes, Id. Æn. vi. 191.

Exterrita (de) tecto, Id. Æn. v. 216.

(de) Eoo surgentes littore currus, Val. Flacc. v. 246.

Lapsus (de) montibus anguis, Id. v. 254.

Lapsæ rapinæ (de) faucibus, Id. iv. 503.

- (e) Tectis negat procedere virgo, Id. vii. 306.
- (de) Solio se proripit alto, Id. v. 269.
- (e) Penetralibus ignem sacratam rapuere adytis, Claud. Law. Stil. i. 60.

Diripit (de) vertice serta, Stat. Th. iii. 566.

Arma (a) postibus vellere, Id. ib. 581.

Before the ablative case expressing the material of which a thing is made, the preposition ex, and the participle factus, compositus, or the like, is, with peculiar elegance, often omitted by the poets; as, annulus auro, for annulus confectus ex auro, i. e. annulus aureus.

Ære cavo clypeus, Virg. Æn. iii. 286.

Ære gerens, solidoque dato adamante lacertos, Stat. Th. iii. 16. Multifida attollens antiqua lumina cedro, Id. ib. 142.

e. Per is sometimes omitted, especially after the verb *jurare*, it being said jurare aliquem, for jurare per aliquem. Maria aspera juro, Virg. En. vi. 351.

Dii, cujus jurare timent-numen, Id. ib. 324.

Tellurem hanc juro, Sil. viii. 104.

From this form arose another, the putting of the object sworn by, in the nominative with a verb passive.

Juratur Honorius absens, Claud. iv. Cons. Hon. 447.

In prose per is always employed, except in that single expression, Jurare Jovem lapidem.

f. There is a frequent ellipsis of the preposition cum in poetry after the particle simul. This is a Græcism, as in Homer, Il. i. τῷ δ' ἀμ' Αλεξανδρος κί αδελφεος, where ἄμα τῷ is for ἄμα σὺν αὐτῷ.

Simul his te, candide Furni, Hor. Sat. i. 10. 84.

Avulsa est protinus hosti ore simul cervix, Sil. v. 418.

Quippe simul nobis habitat discrimine nullo barbarus, Ov. Trist. v. 10. 29.

Vera simul falsis, Stat. Th. x. 107.

To this head belongs the poetic formula "simul his dictis," i. e. hec dicens, sic locutus.

Simul his dictis faciem ostentabant, Virg. Æn. v. 357.

Simul his dictis linquebat habenas, Id. Æn. xi. 827.

Tacitus stands alone among prose writers in the adoption of this phrase.

g. The preposition tenus, with some substantive which it governs, is understood in meetry in the following instances:

1. Aliqua (ratione tenus).

Et si non aliquâ nocuisses mortuus esses, Virg. Ecl. ii. 15. Si qua (aliquâ) fata sinant, Id. Æn. i. 22.

Ne qua (aliqua) scire modos possit, Id. ib. 686.

2. Qua (fine tenus; for finis is also feminine, especially win the poets), "as far as"

Qua terra patet fera regnat Erynnis, Ov. Met. i. 241. Qua sol habitabiles illustrat oras, Hor. Od. iv. 14. 5.

3. Quo (gradu tenus) in the sense of quatenus.

Myrrha patrem, sed non quo filia debet, amavit, Ov. A. i. 285.

Hermionen Pylades, quo Pallada Phœbus, amavit, Id. 745.

Some grammarians add to these, the ellipsis of the preposit à after a verb passive, before an ablative case. The passage which they chiefly rely is in Ovid, "Atque suâ cæsum ma queruntur Ityn," Am. ii. 14. 30.

Heinsius, however, clearly shows that we should read Aque. In the other places quoted, the case involved is a dative, not the ablative, which construction we have alrest noticed.

§ 30. Ellipsis of Conjunctions.

a. After the adverb simul, there is often an omission of act atque before a vowel), or ut in the older poets.

Hunc simul adspexit, Phædr. iv. 19. 5.

At simul imposita est pictæ Philomela carinæ—vicimus eximat, Ov. Met. vi. 511.

Simul intonuit, fugiunt, Id. Trist. i. 5. 29. Pont. ii. 3. 34.

At simul heroum laudes et facta parentis—jam legere—poter—flavescet campus arista, Virg Ecl. iv. 26.

Quo simul mearis nec regna vini sortiere talis, Hor. Od. i. 4.15 Quorum simul alba nautis stella refulsit, Id. Od. i. 12.25 See Id. Od. i. 9. 9. iii. 4. 37. iii. 27. 33. iv. 7. 9. &c. Que simul optate finito tempore luces advenere, Cat. lxi. 33.

It is not to be denied that instances may be adduced wherein prose writers have used simul, for simul ac; as in Cicero, Acad. iv. 27. ad Att. ii. 20. iii. 18. viii. 11. ad Div. vi. 18. Tusc. iv. 6., and more frequently in Livy. But the usage is not general in prose; the places referred to are all but the whole that can be gathered from Cicero; and in other writers, ac or ut is oftener added than omitted. Let the student therefore reserve this ellipsis for his poetical compositions.

b. Tam, ita or adeo are often understood before the conjunction ut. This is most frequent in the less poetical writings of Horace.

Umidius quidam—dives ut metiretur nummos, i. e. ita dives ut, &c., Hor. Sat. i. 1. 95.

Frater erat Rome consulti rhetor, ut, &c., Id. Ep. ii. 2. 87., i.e. ita fratres, ita similes inter se, ut, &c.

Ira fuit (tam, or adeo) capitalis ut ultima divideret mors, Id. Sat. i. 7. 13.

So after ut in comparisons.

Ut matrona meritrici dispar erit atque discolor (ita) infido scurre distabit amicus, Id. Ep. i. 18. 3. 4.

This omission is not much recommended, either in prose or poetry.

c. The conjunctions si and etiamsi are not unfrequently omitted by the Latin poets. The same thing is done in our own language, and with the same view; namely, greater elegance of expression. We say, "Had not this been the case," in preference to "If this had not been the case." And in poetry the difference of phrase is very striking.

"Had not the snaky sorceress that sat Fast by hell-gate, and kept the fatal key, Risen———"

Alter to "If the snaky sorceress had not risen," how comparatively cold and prosaic will you make these noble lines. But to return to the Roman writers,

Tu quoque magnam partem opere in tanto (si) sineret dolor Icare haberes, Virg. Æn. vi. 30.

Decies centena (etiamsi) dedisses huic parco, Hor. Sat. i. 3. 15.

(si) Negat quis, nego; (si) ait, aio, Ter. Eun. ii. 2. 21.

Unum (si) cognoris omnes noveris, Id. Phorm. i. 5. 35.

Græculus esuriens in cœlum (si) jusseris, ibit, Juv. iii. 78.

We may here notice too the omission of si after proinde ac, quam and ut, though it is rarely found in the best models for imitation.

Scipio ossa dedit terræ proinde ac famul' infimus esset, Lucr.

Utor tam benè quàm mihi pararim, Cat. x. 32.

Si dare vis mihi, magis erit solutum quam ipsi dederis, *Plaut.* Pseud. ii. 2. 45.

Ubi se quisque videbat implicitum morbo, morti damnatus est esset, Lucr. vi. 1232.

A few examples of this omission, quite insufficient to warrant imitation, are found in prose writers; as, "Cognosceres (i. e. si cogn.) hominem, aliquid de summo supplicio remitteres, Cic. Verr. v. 65.

"Dimidia pars exercitûs sibi (si) permitteretur, paucis diebus Jugurtham in catenis habiturum, Sall. Jug. lxiv. 5.

Perindè ac for perindè ac si may be found, Cæs. B. C. iii. 60. 5. Liv. vii. 3. xxviii. 38. Suet. Ner. xv., Varro and others.

d. Sive and seu are often put once where prose writers would be obliged to use them twice.

Lava sive dextern vocaret arena (for, sive lava sive dextern), Catul. iv. 19.

Cantamus, vacui, sive quid urimur (sive vacui simus ab amore, sive amemus aliquid), Hor. Od. i. 6. 19.

Quo non arbiter Adriæ major ponere seu tollere vult freta (seu ponere seu t.), Id. Od. i. 3. 15.

Seu and sive being contracted for vel si, must sometimes (withs out any ellipsis) be rendered according to these elements, as in

"Sthenelus sciens pugnæ, sive opus est imperitare equis, non

auriga piger," Hor. Od. i. 15. 25. "And if it is required to manage horses," &c.

Seu mare per longum mea cogitat ire puella, hanc sequar, Prop. ii. 26. 29. "Even if my mistress," &c.

§ 31. Ellipsis of Adverbs.

We shall first notice a few ellipses of this part of speech, under one head, which are, for the most part, confined to Comic writers.

a. Æque is sometimes omitted before ac, atque, and quam. This would not be allowed in prose.

Quem esse amicum ratus sum, atque ipsus sum mihi (æquè amicum mihi atque, &c.), Plaut. Bacchid. iii. 6: 20.

Catullus also has "Et non pistrino traditur atque asinus," xciii. 10. But most copies read, "et asinus."

Again, the adverb magis, or potius, is sometimes omitted before quam, as $\mu \tilde{a} \lambda \lambda \sigma$ is in Greek.

Tacita bona est mulier semper quam loquens (i. e. magis bona, melior), Plaut. Rud. iv. 4. 70.

· Concessoque cupit vixisse colonus quam dominus rapto (cupit potius, mavult), Claud. Eutr. ii. 205.

This ellipsis is found in most of the prosaic writers except Cicero, in whose works an instance of it would be sought in vain. "Multiplex, quam pro numero damnum est," i. e. magis multipl., Liv. vii. 8. "Ipsorum quam Annibalis interest" (magis), Id. xxii. 48. "Statuit congredi (potius), quam cum tantis copiis refugere;" Nep. xiv. 8. 1. In Sallust, Q. Curtius, Vel. Paterculus, and, above all, in Tacitus, this omission is very frequent. It may be sparingly used both in verse and prose, but is scarcely to be recommended in either.

So, too, before quam, post, preceded by an ablative case of time, is omitted by prose writers, as "Anno CCCIII, (post) quam urbs Roma condita erat, Liv. vi. 6. Examples in abundance may be produced. But its imitation in poetry, though perhaps allowable, is not desirable. The omission of priùs or anté before quam never occurs in prose, and most rarely in poetry, even among the Comic writers. "Eumque hæredem fecit (priùs) quam ipse obiit diem," Plaut. Menæch. prol. 62.

b. In Virgil and Horace the comparative particles, ut, tanque, quasi, and the like are often left out.

Medias inter cædes exultat (tanquam) Amazon, Virg. Æs. i 648., speaking of the Volscian Camilla.

Qui recte vivendi prorogat horam, rusticus exspectat du defluat amnis, Hor. Ep. i. 2. 42.—tanquam rusticus ille.

Curres hydropicus (tanquam h.), Id. ib. 34.

Ne moveat cornicula risum (lest Celsus should become a line ing-stock, like the Daw in the fable), Hor. Ep. i. 3. 19.

Ne verbum verbo curabit reddere (ut) fidus interpres, k. A. P. 133.

Vixisset (ut) canis immundus vel amica luto sus, Id. Eq. 2. 26.

Cicero never omits tanquam in comparisons of this kinl, "Illo si veneris tanquam Ulysses cognosces tuorum nemina Ad. Div. i. 10. "Repentè tanquam serpens te è latibulis intulis Vatin. ii. In verse one may simply have said, Ulysses, s serpens.

c. Utinam is sometimes wanting before the imperfect subjunctive; and in this case there is frequently enallage of the imperfect for the pluperfect.

Tecum ludere, sicut ipsa possem, Catul. ii. 9. i.e. ntisqueam, &c.

Troûm socia arma secutum (utinam) obruerent (for obruisse Rutili telis, animam ipse dedissem, Virg. En. xi. 161.

Tunc mihi vita foret (utinam fuisset), Tibul. i. 10, 11.

Me quoque quâ fratrem (utinam) mactasses, improbe, de Ov. Heroid. x. 77.

This usage before the above-named tenses is purely poeticl; but before the present subjunctive the omission of utinam is common in prose also. It may be said indifferently, "Utinafacta tua omnia prosperet Deus;" or, facta tua omnia pr. But this is not allowed with past tenses.

d. Lastly, ut is sometimes omitted after ita in the formula an oath, chiefly by the Comic poets.

Ita me Dii ament (ut), honestus est, Ter. Eun. iii. 2. 21.

The ut is inserted, Phorm. v. 4. 24. Heaut. v. 4. 7. Eun. iv. 1. 1., &c.

Atque, ita sim felix, magno contendis Homero, Prop. i. 7. 3.

Remark the neatness with which the oath is inserted into the middle of the sentence.

Cicero always expresses ut in such a case. One instance to the contrary occurs, ud Att. i. 13. "Te, ita me Dii ament, auctorem consiliorum meorum desideravi." But in his letters to Atticus he allows himself greater latitude of style than in his other compositions.

On Pleonasm.

Pleonasm, or the redundancy of one or more words in a sentence, is the first effort at ornament made by an untaught people in the infancy of their literature, and especially of their poetry. As a nation becomes more refined, the language is gradually condensed; conciseness and terseness are preferred to the diffuse decoration of barbarous eloquence; elliptical expressions are more in favour than pleonastic ones; redundancies are lopped off, and periphrases cautiously and sparingly introduced. indeed [Inst. Orat. viii. 3. 54.] pronounces pleonasm to be a positive fault in writing, since it loads the composition with unnecessary words; and gives, as an instance of its feebleness and ill effect, "Ego meis oculis vidi;" whereas, he adds, simply vidi would have been sufficient. And many grammarians have severely handled the well-known passage of Livy, L. viii.—"Legati non impetrati pace, retrò domum, unde venerant, abierunt;" alleging that the unde venerant adds neither beauty nor strength to the expression; and that the whole sentence is made heavy and languid by so unnecessary an excrescence. Now the whole sentence is peculiar, and from the marked manner of expressing himself, "retrò domum unde venerant," it is evident that Livy inserted these words intentionally, with a sort of goodhumoured sarcasm on the bootless errand of the ambassadors. As for Quinctilian's instance, "Ego meis oculis vidi," it is certainly more emphatic and forcible than merely vidi: and if the subject required emphasis, the expression is doubtless a proper

one.* Quinctilian, indeed, shortly after, modifies his sweights censure of this figure, allowing that it may sometimes be a ployed for strong affirmation. Pleonasm, however, has much thing more than this. It is an ornament, and a legitimate a both to prose and poetry, especially the latter; but it is as nament whose proper disposal requires more judgment and is bearance than any other: when misplaced, or laid on with lavish a hand, it becomes puerile, offensive, and ridiculous.

§ 32. Poetical Pleonasm of the Noun.

a. The ablative case, signifying the means by which, is a poetically annexed to some verbs where the sense is convenient it. Such as that very frequent expression of Vi "Ore loqui," and "Ore effari," En. ii. 524. This is archaism. Again animo is often redundant after very thought; as, "cogitare in animo," Ter. Adelph. iii. 4. 45. I minisci animo, Ov. Pont. i. 8. 31. By a double pleonasm, as is often added to this; as, "perigere secum animo," Virg. I vi. 105. Considerare secum in animo, Ter. Heaut. ii. Sometimes secum only is redundant; as, "reputare secum, I Andr. ii. 6. 11. Sil. xvii. 347. So, too, memoria; as, meminimemoria, Plaut. Capt. ii. 3. 33. Oblivisci memoria, Id. In iv. 3. 11.

Some of these pleonasms are found in prose. "Recordaria animo suo," Cic. Cluent. 25. Animo meditari, Nep. xvii. 1 It must be remembered too that such an ablative case is pleonastic if an adjective or pronoun be joined with it. In ore loqui is pleonastic; but not so "roseo Thaumantise locuta est," Virg. Æn. ix. 5. or, "Infido ore loqui," Or. Is xii. 72. or, "loqui ore rotundo," Hor. A. P. 323. In a videre there is a redundancy; in "hisce oculis vidi," Ter. Additii. 2. 31., or in "siccis oculis vidit," Hor. Od. i. 3. 18., there none.

b. The ablative domo is sometimes pleonastically inserted the adverb unde, and ablative cases declaring the country which one is a native,

We have a parallel expression, Psalm xxxv. v. 21.—Fie on then to on thee, we saw it with our syes.

Unde domo? Virg. En. viii. 114. Hor. Ep. i. 7. 53.

Qui Cerite domo, Virg. En. x. 183. i. e. Ceritani.

This is imitated by Suetonius, Vitel. 2. "Vitellius domo

c. The dative pronouns mihi, tibi, sibi, nobis, vobis, are often elegantly redundant.

Mallem divitias mihi dedisses isti, Catul. xxii. 4.

Depresso incipiat jam tum mihi taurus aratro ingemere, Virg. G_{l} i. 45.

Nunc mihi Tydiden attollant carmina vatum, Claud. iv. Cons. Honor. 470.

: Mihi Trebia retrò fluat, Sil. i. 46.

Ergo terra tibi limatur et aucta recrescit, Lucr. v. 259.

Sic tibi planitiem curve sinus ambit arenæ, Calpurn. vi. 33. This is part of Corydon's description of an amphitheatre upon his return from the city.

Suo sibi gladio hunc jugulo, Ter. Adelph. v. 8. 35. This usage is solely comic.

Jacet externo mihi cuspide Canthus, Val. Fl. vii. 422.

Quid mihi Celsus agit, Hor. Ep. i. 3. 15.

Quid mihi nescio quam proprio cum Tibride Romam semper in ore geris, Claud. Bel. Gæt. 505.

Ubi nunc nobis Deus ille magister? Virg. Æn. v. 391.

Ubi autem egregius dux ille mihi? Stat. Th. viii. 672. probably adumbrated from the preceding.

Pleonasms of this kind are not unknown to prose writers. Cicero makes pretty free use of them, especially in his epistles, and more especially in the narrative parts of them; for example, At tibi repentè venit ad me Caninius manè, Ad. Div. ix. 2. Ecce tibi, too, he often puts for the simple ecce. This is very common in the comic poets, as is eccum tibi and hem tibi. Suo sibi, in a pleonastic view, is not to be met with in good prose writers. The passage "Factus est consul sibi suo tempore, reipublicæ pæne sero, Cic. Læl. 3., has nothing redundant in it; the

usage may be traced to the Greeks. Philemon has son sin ign and Oppian, Cyneg. i. 89., rinesi per injust side sugarous period

d. We may here notice a certain poetical megligence, at than pleonasm, which obtains more in counic writers than others; an unnecessary doubling of the demonstrative pronon.

Qui miki onnes angulos furum implevisti in ædibus nio miki, Plaut. Aulul. iii. 6. 15.

Et hac pessima se puella vidit joco se lepide vovere divis, (a xxxiv. 9. 10.

To this may be referred a similar phraseology not quit a known to prose writers [Cic. Cat. 2. 12.] which may be a ceived from the following example:

Immo ædepol pallam illam, quam tibi dudum dedi, mili redde, Plaut. Menæch. iv. 3, 4, 5.

e. The pronoun ille is sometimes redundant, and with g beauty and spirit, especially in comparisons.

Ac velut ille canum morsu de montibus altis actus aper, l' En. x. 707.

Ac velut ille, priusquam tela inimica sequantur, occiso pulupus, Virg. En. xi. 809.

of 33. There is no pleonasm of the verb worth noticing a cept of the infinitive mood. Nor need we stop to quote stances of this redundancy in the comic poets, such as "Not domum properare propero," Plaut. Aulul. ii. 2. 4., since such pressions are quite beside imitation. However, it must be note that verbs of giving take, with a degree of elegance, such redundant infinitives as ferre or habere after them, especially in Virgil.

Argenti magnum dat ferre talentum, Virg. Æn. v. 248.

Loricam donat habere viro, Id. Æn. v. 262.

- (Dona) ille suo moriens dat habere nepoti, Id. Æn. iz \$\frac{1}{2}\$
 This is a Grecism, \$\delta\lambda_{\text{ord}}\tau_{\text{iff}}\text{iff}.
- § 34. In prepositions, the only pleonasm worth noticing that of cum, which is admitted in poetry, without any gammatical necessity. This is an archaism, and a Graciam; as

Xenophon, où vũ cũ áya số ràs τιμωςίας ποιη. And in Thucy-dides, còr imaire imorçinen, to incite with praise.

Molibus incurrit validis cum viribus amnis, Lucr. i. 287.

At neque, uti docui, solido cum corpore mundi natura est, Id. v. 365.

At levisomna canum fido cum pectore corda, Id. v. 862.

Deficiens animo mœsto cum corde jacebat, Id. vi. 1231.

Ille (fluvius) suo cum gurgite flavo accepit venientem, Virg. En. ix. 816.

Concussit terque quaterque cæsariem, cum quâ terram, mare, sidera movit, Ov. Met. i. 179.

Bona cum bonâ nubit alite virgo, Catul. lviii. 19. On the other hand, Malâ alite, Hor. Epod. x. 1. secundâ alite, Id. Epod. xvi. 24.

This pleonasm is only to be found in prose writers of low authority: as in Pliny, "vehicula cum culeis onusta," H. Nat. vii. 20. and particularly in the Rei Rusticæ Scriptores.

§ 35. The repetition of the same or similar particles is found both in prose and poetry. Cicero has deinde postea, Pro Mil. 24. Etsi quamvis, Att. 16. 7. At verò, Pro Marc. 2, and elsewhere, prorsus valdè, Ad. Div. vi. 20., and others of the same kind. So, too, in the comic poets, we perpetually meet with such expressions as ergo igitur, dehinc protinus, ædepol profecto, &c. We shall give, however, a few examples that are found in good authorities only.

Etiam quoque, Lucr. v. 518. 714.

Haud mora continuo, Virg. Æn. iii. 548.

Sed quid ego hæc autem nequicquam ingrata revolvo, Id. Æn. ii. 101.

Iterum iterumque, Virg. Æn. viii. 527. Cicero says, iterum et sæpius.

Nimium nimiumque, Tibull. iii. 6. 20. Ov. Her. i. 41.

Nisi si, for nisi, simply, is often used, especially by Ovid, Her. iv. 111. xvii. 151. R. A. 521. Met. x. 200., &c.

§ 36. Compound verbs are often joined with an advert, his the same signification as the particle, with which they are pounded; which is, in fact, a pleonastic doubling of the part Thus we find in the same sentence,

Per-nimium. "Perparce nimium," Ter. Andr. ii. 6.2.

Præ—prius or antè. "Præsentire ante," Lucr. v. 11
"Præcavere prius," Plaut. Truc. iv. 5. 8.

Re—retrò. Retrò sublapsa referri, Virg. Æz. ii. 169-k vestigia Turnus refert, Id. Æn. ix. 797.

Re—rursus. Rursus refici, Lucr. i. 559. Rursus referi, v. 87. vi. 67. Rursus revocari, Id. ii. 955. Claud. Ruf. i. 5

Sub—aliquantum, or aliquantulum. Subrufus aliquantulum. Cap. iii. 4. 116. Subtristis aliquantulum, Ter. And 6. 16.

We find instances of this redundancy in prose writers, especially of rursus, in Cæsar; Rursus reducere, Cæs. B. G. vi. 1. Rurenovare, Id. B. C. iii. 92. Rursus resacrare, C. Nep. vii. Rursus recidere, Suet. Cæs. 17. But these examples are see imitated, and even in poetry it is scarcely allowable to a duce such phrases, except upon direct authority.

§ 37. Sometimes a double negative has in Latin, as in Go the power of a stronger negation. We do not mean such plan as, non—neque—neque; nemo—neque—neque; nullus—neq., for they are to be found in the best prose writers. Here, we ever, are some examples that could not be borne, except poetry.

Nulla nec exustas habitant animalia partes (for, neque di Tibul, iv. 1. 164.

Ne legat id nemo quam meus ante (ne quis), Id. iv. 7. 8.

Absenti nemo ne nocuisse velit (ne quis), Prop. ii. 19. 32.

Aut hic errat, ait, nulla sine lege (sine ulla), Lucan. its Such expressions, therefore, as ne nemo, for ne quis; nullus septor neque ullus; ne non, for ut non; sine nullo, for sine in could not justly be denied to a practitioner of Latin poetry.

- § 38. The pleonasm of the adverb magis, with adjectives in the comparative degree, is often introduced into the comedies of Terence and Plautus. And "Qui magis optato queat esse beatior ævo," is found in Virgil, Cul. 78. "Dulcior est apium mage labor," Boeth. iii. Carm. i. 5. The prose writers of the lower ages indulged in the same licence. It is borrowed from the Greeks, μᾶλλον δλβιώτερος, Aristoph. Μᾶλλον εὐτυχές ερος, Eurip. Μᾶλλον ερέσσον, Demosth.
- § 39. The redundancy of conjunctions copulative, que, atque, and ve, must not be passed over; but it is useless to multiply examples of so common a figure in poetry.

Und Eurusque Notusque ruunt, creberque procellis Africus, Virg. En. i. 89.

Omnia secum armentarius Afer agit tectumque Laremque armaque Amyclæumque canem Cressamque pharetram, *Id. G.* iii. 344.

Hic crine effuso atque Ennææ numina divæ, atque Acheronta vocat Stygiâ cum veste sacerdos, Sil. i. 93.

Nullaque laudetur plusve minusve mihi, Ov. Fast. v. 110.

Sive—pugilemve equumve dicit, Hor. Od. iv. 2. 18.

Disposition and Arrangement.

Under this head we include, not only poetical peculiarities in the order and arrangement of words, but also of agreement and mutual relation. In each of these the poets took far greater licence than other writers. To begin with their singularities of arrangement:—

§ 40. By the figure called Tmesis, the parts of a compound word are parted asunder by the interposition of one or more words. A few examples of this are found in prose; as "Religio jusque jurandum," in Cicero [Pro Cœl.] "Rem vero publicam," Id. Tusc. i. 2. "Per mini gratum feceris," Id. Att. i. 19. Quâ re cunque possemus," De Div. i. 2. But this figure is not only more frequent in poetry, but is also found in examples that would be inadmissible in other writing. Such, for instance, as words compounded of propositions, by a Greecism; for we find

κατὰ γαῖα κάλυψε, for κατακάλυψε γαῖα; and δετό γυῖα λέλεντα, ir δετολέλυνται γυῖα, in Homer.

(1) Circum.

Et multo nebulæ circum Dea fudit amictu, Virg. Æn. i. 416

2. In, divided by the enclitic que, chiefly in Lucretius.

Exanimatque indignos inque merentes, Lucr. ii. 1102.

Quæcunque queunt conturbari inque pediri, Id. iii. 4. 85.

Inque tueri (intueri), Id. iv. 714.

Inque salutatam linquo, Virg. Æn. ix. 288.

Ille pedem referens et inutilis inque ligatus, Id. Æn. x. 794

(3.) Inter.

Inter enim labentur aquæ, Virg. G. ii. 349.

(4.) Post.

Miraris cum tu argento post omnia ponas, Hor. Sat. i. 1. 86

(5.) Præ.

Præque diem veniens, Virg. Ecl. viii. 17.

(6.) Super.

Jamque adeo super unus eram, Virg. Æn. ii. 567.

Siqua super fortuna laborum est, Id. Æn. vii. 559.

In Lucretius we find con sometimes separated from the with which it is compounded. "Con forms servare figuram," to 67. Con brachia suefaciunt, vi. 396. But this is an archimand obsolete in the best models.

Other words are divided in like manner.

Talis hyperboreo septem subjecta trioni (for septentrioni), Fur. G. iii. 381.

Hac Trojana tenus fuerit fortuna secuta, Id. Æn. vi. 62.

Quo res cumque cadent, Virg. Æn. xii. 203. viii. 74.

Que me cunque vocant terre, Id. En. i. 614. See also En. xi. 762. xii. 61. Hor. Od. i. 9. 14. i. 27. 14. Ter. Andr. i. 1. 3.

Satis una superque vidimus excidia, Virg. Æn. ii. 642.

Tmesis in an uncompounded word is obsolete, and sometimes quite laughable: as that of Ennius, "Saxo cere comminuit brum." And a modern one, made surely for the joke's sake, "Deficiente pecu deficit omne nid."

§ 41. It is a peculiarity of poetry to neglect the order and succession of words usually followed in prose writers, and to put one in the place of another. This negligence is more usual in the case of particles.

First, prepositions are often separated from their case by intervening words, or stand after it instead of before it.

Argutos inter strepere anser olores, Virg. Ecl. ix. 36.

Quos inter Augustus recumbens, Hor. Od. iii. 3. 11.

Quercus inter et ilices, Hor. Od. iii. 23. 10.

Errabant maria omnia circum, Virg. Æn. i. 36.

Magnum Alciden contra stetit, Id. Æn. v. 414.

His accensa super, Virg. Æn. i. 33.

Nihil astra præter vidit et undas, Hor. Od. iii. 27. 31.

Albanos prope te lacos ponet marmoream, Id. iv. 1. 19.

Quem penes arbitrium est, Hor. A. P. 72.

Te propter Libycæ gentes..., Virg. Æn. iv. 320.

Transtra per et remos, Id. Æn. v. 663.

Vitiis nemo sine nascitur, Hor. Sat. i. 3. 68.

Illis ira modum supra est, Virg. G. iv. 236.

To this usage may be referred, ad usque, and ab usque, for usque ad—ab.

Corpus ad usque meum, Ov. Am. i. 5. 24.

Classem Dardaniam Siculo prospexit ab usque Pachyno, Virg. Æn. vii. 289.

And also the location of the pronoun after the verb compounded with it.

Et quodeunque mihi pomum novus educat annus, libatum agricolæ ponitur ante Deo, Tib. i. 1. 14. I præ, sequar (for præi), Ter. Andr. i. 1. 141.

Ter conatus ibi collo dare brachia circum, Virg. Æn. ii 79.

Lucretius has such Anastrophes (so this figure is called). Ea propter for propterea, and facit are for arefacit; there course must not be imitated. And caution must be used in an anastrophe, lest the sentence should run into an ambiguity; a Statius [Th. v. 363.]. "Ipsa super nubem ratis armone Pelasgæ sistit agens." It might be understood, that Juidrove the armamenta ratis over a cloud.

There are a few, and a very few, examples of this kind it best prose writers. Quo de and qua de are used in legit mulæ, as, id quo de agitur, quo de quastio est. Hanc p occurs once in Nepos [iv. 44.] Si quos inter, for si inter an Cic. De Am. 22. Ripam apud Euphratis, Tacil. Ann. it Quos adversum, Sall. Jug. 101. Inter is sometimes put best two substantives connected by et; as, Fæsulas inter Aretime Liv. xxii. 3. The same is done by Tacitus. Per, in attest or entreaty, is often disjoined by ego te from its accuse "Per ego te deos oro," Liv. xxiii. 9. See Cort. ad Sallus. I 14 extr.

- § 42. Adverbs and conjunctions are often found out of to usual places in poetry. A few instances are here given of most striking in this kind, the rest must be left to observation.
- a. Particles which ought strictly to stand first in the sents are placed after one or more words.
 - Et.—Notus et integræ tentator Orion Dianæ, Hor. Od. i 4. 70.
 - Dantur et in medio vulnera sæpe foro, Ov. Trist. v 10. 44.
 - Elenim.—Divinare etenim magnus mihi donat Apollo, B. Sat. ii. 5. 60.
 - Nam.—Et tu, potes nam, solve me dementiâ, Hor. Epi xvii. 47.
 - Namque.—Est mihi namque domi pater, Virg. Ecl. iii. 32.

 Altera namque parat, Ov. Trist. i. 9. 47.

Nec.-Depositum nec me qui fleat ullus erit, Ov. Tr. iii. 9. 40.

O.—(generally put after pronouns) Tuque O, cui prima frementem, &c., Virg. G. i. 12.

Vos O clarissima mundi lumina, Id. ib. 5.

- Sed.—Doctrina sed vim promovet insitam, Hor. Od. iv. 4. 33. Virg Æn. i. 23. 357., &c.
- b. On the other hand, particles that ought to succeed the inceptive word are sometimes put before it. This is most frequently done with enim, and that by the comic poets and Lucretius. "Enim istic captio est," Plaut. Mostel. v. 2. 23. "Enim præsens dolor exsuperabat," Lucr. vi. 1273. Cicero sometimes, in his negligent letters to Atticus, gives enim this undue precedence, otherwise, it is contrary to the practice of good prose writers.
- c. The enclitics que, ne, ve, are often annexed to a word to which they do not properly belong.

Tecum—gratiæ—properentque Nymphæ (gratiæ nymphæque properent), Hor. Od. i. 30. 6.

Ore pedes tetigitque crura (pedes cruraque), Hor. Od. ii. 19. 32.

Moribus hic meliorque fama contendat (moribus famaque melior), Id. Od. iii. 1. 12.

Ut cantus referatque ludos (c. ludosque), Id. Carm. S. 22.

O quantum est auri pereat potiusque smaragdi! (pereat potius q. e. auri smaragdique), Tibul. i. 1. 51.

Messalam terrâ dum sequiturque mari, Id. i. 3. 36.

Quis udo deproperare apio coronas curatve myrto? (quis curat apio myrtove, &c.), Hor. ii. 7. 25.

Non me Lucrina juverint conchilia magisve rhombus (rhombusve non magis juv.), Hor. Ep. ii. 50.

Uter ædilis fueritve vestrum prætor? Id. Sai. ii. 3. 180.

Faber incertus scamnum faceretne Priapum, Id. Sat. i. 8. 2.

In all these examples, except the last but one (for which fuerit vel is also read), observe that the enclitic immediately precedes the

word to which it ought, in point of sense, to be annexed I must the enclitic be ever annexed to the former of the wo which it serves to connect or separate. Thus it would be also to say, "Gallosque vicit Britannos;" but "Gallos vicing Britannos" might properly be said in poetry.

d. In like manner these same enclitics which, when connect one sentence with another, ought to be subjoined to the word of the latter sentence,* are frequently carried on to second, third, and even fourth word.

Labentur opes ut vulnere nostro sanguis, ut hic vents i ripiturque cinis (utque hic, &c.), Tibul. i. 6. 54.

Fictilia antiquis primum sibi fecit agrestis pocula, de composuitque luto, Id. i. 1. 40.

Nondum cæruleas pinus contempserat undas, effusum w præbueratque sinum, Id. i. 3. 38.

Ne capiti soles, ne noceantque nives, Id. i. 2. 2.

In te ego et æratas rumpam, mea vita, catenas, ferratam naës transiliamque domum, Prop. ii. 20. 11.

Flebili sponsæ juvenemve raptum plorat, Hor. Od. iv. 2. 2

e. Some particles which usually stand second in the order the sentence, occasionally take a lower place by the license poetry.

Cum plaga sit addita verò, Lucr. vi. 335.

Nil referret enim, Id. i. 680. So, ii. 1145.

Quis me autem sinet? Virg. Æn. iv. 540.

Tibi fabor enim, Id. Æn. i. 265.

Ænean credam quid enim fallacibus Austris, Id. Æn. v. 850

Cicero has one or two instances of enim standing third in sentence. So has Livy. But it is more usual and more electronic in the second place. Autem and verò are rarely for

[•] Unless the first word be a preposition; for the enclitic may the annexed either to the preposition or to its subject case. It my indifferently said, inque Italiam, or in Italiamque.

standing third in prose writers, unless the first word be a preposition.

of Other particles are also made to change from their wonted places by the same licence.

Inultus ut flebo puer, Hor. Ep. vi. extr., for "flebo ut in. p. ..., Porrecto jugulo historias, captivus ut, audit, Id. Sat. i. 3. 89.

Pennis non homini datis, Id. Od. i. 3. 35.

Audire et videor pios errare per lucos, for audire videor et etrase, Id. Od. iii. 4. 6.

- § 43. In poetry we often find the natural order of words entirely confused and disarranged. This disorder, of course, cannot be reduced to any rules; it is the licence which "the imperious necessity" of metre renders indispensable. A few instances are here given, merely to direct the attention to this poetical laxity.
- a. Insentences formed by the particles seu—seu, sive—sive, et—et, nec—nec, vel—vel, a word is often placed after the latter particle which ought to have immediately followed the former, or else have been placed at the end, or nearly the end, of the whole period.

Seu tu querelas, sive geris jocos, Hor. Od. iii. 21. 2. The common arrangement would have been, "seu tu querelas geris, sive jocos," or "seu tu querelas, sive jocos geris." So, too, in the other instances.

Sive per Syrtes iter estuosas, sive facturus per inhospitalem Caucasum, Id. Od. i. 22. 5.

Et divitum mensis, et amica templis, Id. Od. iii. 11. 6.

Nec dulces amores sperne, puer, neque tu choreas, Id. Od. i. 9. 15.

Vel qui prætextas, vel qui docuere togatas, Id. A. P. 288.

b. Between the two members of a sentence formed by ne and an, another member is sometimes interposed which ought properly to stand first.

Divesne prisco natus ab Inacho, nil interest, an pauper et infima,

&c., Hor. Od. ii. 3. 21. So we may rightly say, "Maked daretne fugæ, dubitans, an protinus hosti instaret."

c. Again, between two parts of a sentence closely contributed together, one or more words are sometimes inserted that relations another sentence.

Pellitur, paternos in sinu ferens deos, et uxor et vir, sordiden natos, Hor. Od. ii. 18. 26.

Omnium versatur urna, serius ocius, sors exitura, Id. 01; 3. 26.

Cur non...Assyrio nardo, potamus, uncti, Id. Od. ii. 11. 13.

Tuque pedestribus dices historiis, prælia Cæsaris Mæst melius, Id. Od. ii. 12. 10.

Fas, pervicaces, est mihi, Thyadas—cantare, Id. Od. ii 1

Vidi-arva, Marte, coli, populata nostro, Id. Od. iii. 5. 24.

Dic et argutæ, properet, Neæræ, Id. Od. iii. 14. 21.

Te Liber, et si læta aderit Venus (i. e. et læta Venus, si ader Id. Od. iii. 21. 21.

Ego, quid sit ater Adriæ, novi sinus, Id. Od. iii. 27. 19.

Desine matrem, tempestiva, sequi, viro, Id. Od. i. 23. 12.

Et male, laxus, in pede, calceus hæret (i. e. et laxus calcumale h. i. p.), Id. Sat. i. 3. 31.

Penè, macros, arsit, dum turdos versat in igne, Id. Sat. i. 5.7

Sæpe, velut, qui currebat, fugiens hostem (i. e. qui sæpe æ rebat, v. f. h.), Id. Sat. i. 3. 9.

Hæc est, a sacris quæ, via, nomen habet, Ov. Trist. iii. 1.28 Qui mihi monstraret, vix fuit unus, iter, Id. ib. 22.

Vina, bonus quæ, deinde, cadis, &c. (i. e. deinde vina quæ boss cadis, &c.), Virg. Æn. i. 195.

All these hyperbata (as they are called) would be rejected from prose. A great variety might be collected from the different Latin poets, especially Horace; but the notice of these, as we as the adaptation of the figure, we leave to the observation judgment, and practice of the learner.

d. As a species of hyperbaton, however, we must not omit to notice the Parenthesis; which in poets is sometimes remarkably long. In Virgil, En. xii. 161., after the words "Interea reges," follows a parenthesis of seven lines and a half; and at v. 169 the sense goes on with "procedunt castris." There is one still longer in Horace, Epist. i. 15., where, from the middle of the second verse, "Nam mihi Baias," to the end of the twenty-first, the whole passage is parenthetical. This Baxter, with good reason, calls "immane hyperbaton." See, too, Tibul. ii. 5. 23. 38.

Parentheses are, for the most part, avoided in prose, or, when introduced, are very short. If longer than common, a repetition of what had been said before is usually made. This Cicero, "Quoties ego hunc Archiam vidi, judices (utar enim vestrâ benignitate, quoniam me in hoc novo genere dicendi tam diligenter attenditis) quoties ego hunc vidi," &c., Pro Arch. 8. In our own language they are aukward, and often cause obscurity. Dr. Johnson highly disapproved of them. Boswell says, that he doubts whether half a dozen of them can be found in all his voluminous writings.*

§ 44. The order of some words is just the reverse in poetry of what they take in prose. In common writing it would be said, Roma urbs, Tiberis flumen, mihi crede, med sponte, &c. But, on the other hand, we have Urbs Roma, Hor. Od. iii. 5. 12. C. S. 11. Flumen Rhenum, Id A. P. 18. Crede mihi, Tibul. iv. 4. 3. Propert. iii. 9. 31. The best prose writers always write mihi crede. Once indeed crede mihi has slipped from Cicero in one of his careless letters, Ad Att. viii. 22. Crede igitur mihi, Ad Div. x. 6. and Crede, inquis, mihi, Ad Att. xi. 6. do not belong to this rule. Sponte meâ, sponte suâ, Hor. Epist. i. 12. 17., &c.

§ 45. The remaining point to be considered in this chapter is, poetical negligence in the agreement and mutual relation of words. The first instance we shall give of this is the figure Hypallage; that is, the interchange of two cases dependant on the same verb. Of this there are several kinds, but all removed far beyond common use. Sometimes they make the sense appear to be the direct reverse of what is intended; and sometimes it is hard to guess

Johnson's Life, vol. iv. p. 157. 8vo.

the reason of their introduction, unless it was considered as actual ornament.

a. The verbs mutare and permutare take after them both accusative and ablative case. Now in common writing the restriction is of the thing given or relinquished; the ablative of thing taken or received in exchange. Thus urbem mutare can is, to go out of the city into banishment: permutare amores to lay aside love and take up hatred. But in poetry, by the figure before us, the ablative is used for the thing given up, the accusative for what is taken in exchange.

Cur valle permutem Sabina divitias operosiores, Hor. 04: 1. 47. i. e. cur vallem permutem Sabinam divitiis operosioriba

Velox amœnum sæpe Lucretilem mutat Lycæo Faunus, 146 i. 17. 1.—leaves Lycæus and goes to Lucretilis.

Non ut—pecus Calabris ante sydus fervidum Lucans pascua, *Id. Epod.* i. 27. changes the Calabrian for the Luca pastures, the former being the hottest.

Qui puer uvam furtivâ mutat strigili, Hor. Sat. ii. 7. 110 gives away the strigil, he has stolen, for a bunch of grapes.

Num tu—pinguis Phrygiæ Mygdonias opes permutare u crine Lycimniæ? *Id. Od.* ii. 12. 23.—Would you give a curl of Lycimnia for the wealth of Phrygia? But, *Od.* i. 29.1 Horace follows the common form—Libros Panæti mutare kar Iberis.

b. Prohibere, again, has, in prose, an accusative case of the tito be warded off, an ablative of that from which it is to be ward off. Poets reverse these cases.

Verecundumque Bacchum sanguineis prohibete rixis, B. Od. i. 27. 4., for verecundo Baccho s. prohibete rixas.

c. A much more elegant and refined hypallage is contained the following quotations.

Dare classibus Austros, Virg. Æn. iii. 61. It is more us to say, naves dare ventis, as Ovid, Vento dare vela, A. A. i. i. But it is a poetical refinement "to give the winds to the ships if the sails were spread to receive them."

Cum frigida mors animâ seduxerit artus, Virg. Æn. iv. 34b by the same elegance.

Vina bonus que deinde cadis onerarat Acestes, *Id. Æn.* i. 199. The common form is "cados onerare vino."

Summo vestigia pulvere signent, *Id. G.* iii. 171. *Signare*, is to make a mark or impression; it should therefore be, "pulverem signent vestigiis," as in Ovid, "have nostro signabitur area curru," *A. A.* i. 39. But far more elegant, signare (in the sense of describere, inscribere) vestigia (in) summo pulvere.

Seu mobilibus veris inhorruit adventus foliis, Hor. Od. i. 23. 5. The common expression would be, "seu mobilia folia veris adventu inhorruerunt." But how highly poetical to make the approach of spring (almost personified into the genius of the season) rustle tremblingly among the new-born leaves.

Non ut juvencis illigata pluribus aratra nitantur meis, Hor. Epod. i. 25. In the vulgar tongue, "non ut plures juvencis aratris meis illigati nitantur." The word nitor implies great exertion, which is here poetically applied to the plough instead of the oxen who draw it.

d. It is a species of hypallage when an epithet is applied, not to its proper object, but to some other in the sentence.

Seu te-bearis interiore notâ Falerni, Hor. Od. ii. 3. 8.

The nota is the inscription on the cask, declaring the age, country, and quality of the wine; and thus nota Falerni is sometimes put for Falernian simply, Hor. Sat. i. 10. 24. Therefore the expression should be, "nota Falerni interioris," older wine, that which was brought from the farther part of the cellar.

Nec Læstrygonia Bacchus in amphora languescit mihi, Id. Od. iii. 16. 34. The Bacchus should have been called Læstrygonian (i. e. Formian), but the epithet is elegantly transferred to the vessel in which it is contained.

Premant Calena falce—vitem, Id. Od. i. 31. 9., the epithet should properly have been given to vitem, not to falce. Hence Bentley, not considering other instances of the same kind, altered Calena into Calenam, from conjecture. Had he remembered "Sabellis ligonibus versare glebas," Hor. Od. iii. 6. 38., and "prelo domitam Caleno uvam," Id. Od. i. 20. 9., he might have spared the useless alteration.

Tyrrhena regum progenies, Hor. Od. iii. 29. 1. That is, p genies regum Tyrrhenorum. So Propert. iii. 7. 1. Meccans ap Etrusco de sanguine regum.

Ibant obscuri solâ sub nocte per umbram, Virg. En. vi il Here the epithet obscurus should be given either to nocis umbram; but is with singular beauty applied to Eness the Sibyl. Solâ in like manner should have been soli; but applied to the night, how aptly does it express the death stillness and loneliness of their road!

Totumque (Ænean) pererrat luminibus tacitis, Virg. Ænt 364., as Heyne rightly explains it, "tacens ipsa pererrat lumbus Ænean." The epithet tacitus is applied in the same w Æn. vii. 343. Tacitum obsedit limen Amatæ. So Æn. xii 2 Incessu tacito progressus. And Persius, ii. 5. Tacita limitacerra.

So much for hypallage. Like every other figure, it might abused and made ridiculous when applied without discretion taste. Suppose one to say, "cane fustem percutere;" or "si cærulea flammantium plena cælorum ;" " imponere caput corve "roseis madent rare genee lacrymis;" the absurdity, which improper application of the figure would lead to, must instal appear. But the instances given will serve to show how his poetical its effect is in good hands. In prose hypallage has place. A passage is produced from Cicero, Pro Marc. 6.—" dium vaginâ vacuum in urbe non vidimus," where, say the gladius vagina vacuus, is put for vagina gladio vacua. say nothing of the absurdity of such an expression as "vacing gladio vacuam non vidimus," the word vacuus gives, not only idea of emptiness, but also of privation of any thing to which is referred. Therefore, gladius vagina vacuus, is merely glain sine vaginâ.

§ 46. The infinitive mood (either with or without an act sative case) and a noun substantive are often joined in poetry the same verb.

Me nec fæmina jam—nec certare juvat mero, Hor. Od. ir. 1. 29. In prose one might say, me fæmina juvat, and, me juvat certare; but to couple them together is, perhaps, altogether the poet's liberty.

Est qui nec veteris pocula Massici nec partem solido demere de die spernit, Id. Od. i. 1. 19.

Cantemus Augusti tropæa—Medumque flumen gentibus additum victis, minores volvere vortices, Id. Od. ii. 9. 19.

Mihi parva rura et spiritum Graiæ tenuem Camænæ Parca non mendax dedit et malignum spernere vulgus, Id. Od. ii. 16. 37.

Vidi ego civium retorta tergo brachia libero—et arva Marte coli populata nostro, Id. Od. iii. 5. 21.

Ego nec tumultum nec mori per vim metuam, Id. Od. iii. 14. 14.

In some of these, as in the fourth and sixth, the infinitive seems to be put for a noun substantive. See § 11. of this chapter.

§ 47. Prose writers are very strict with regard to consistency and legitimate agreement in the tenses. Poets are often very lax in this respect, as in the following instances—

Sua ne delicta fateri nolle videretur nomen terræque suumque indicat, Ov. Met. iv. 684.

Ubi—suspexeris agmen, obscurumque trahi vento mirabere nubem, Virg. G. iii. 59.

Dente tenaci ancora fundabat naves et littora curvæ prætexunt puppes, Id. Æn. vi. 4.

Bis conatus erat casus effingere in auro bis patriæ cecidere manus, Id. ib. 32.

Donec gratus eram tibi-Persarum vigui, Hor. Od. iii. 9. 1.

Sublimem medium arriperem, capite primum in terram statuerem, ut cerebro dispergat viam, Ter. Adelph. iii. 2. 18.

These will serve for examples. Many more will be found in the course of reading; and some, though very few, may be found in prose. But the practitioner of Latin verse should be cautious in taking like liberties. Unless judiciously introduced they have an air of barbarism, or at least of carelessness.

§ 48. Another instance of grammatical negligence in poets, is the applying of several objects to the same verb, whose meaning will not apply to them all, but only to the one which is next to it.

Ne tenues pluviæ rapidive potentia solis acrior, aut Borer solis frigus adurat, Virg. G. i. 92. Adurere may aptly emple be applied to the sun and the cold winds, but certainly not light rains; and Martin's attempt to reconcile them is forced far-fetched. By adurat is implied the general idea of injuring

Sacra manu, victosque deos parvumque nepotem ipse trahi, i En. ii. 320. That Panthus dragged on his little grandmiperfectly natural; but the same word cannot be applied to gods and their furniture, which he carried in his hand.

Disce puer virtutem ex me verumque laborem, fortuna aliis, Id. Æn. xii. 435. He might have learned virtue and us toil from him, but surely not fortune. Understand in disce idea of par sis.*

Seepe velut qui currebat fugiens hostem, perseepe velut Junonis sacra ferret, *Hor. Sat.* i. 3. 9. That is, often ran a flying from an enemy, often stalked slowly as if in a sacred pression.

Non veto dimitti verum cruciari fame, *Phædr.* iv. 16. Here in the verb *veto*, you must understand *jubeo* before cruci

A few negligences of this kind have slipped from the per the best prose writers. Cicero has "Fortuna florentissimi in nos duriore conflictati videmur," Att. x. 4. And Nepos, "Inaufragio, alii à servis ipsius interfectum eum, scriptum rim runt," xxiii. 8. 2. See too Nep. viii. 4. 1. Sallust. Jug. 1 Plin. Paneg. 70. Tacit. Ann. ii. 20. vi. 24. xii. 64, to Nevertheless it is not an object for imitation. In poetry it is adopted, and often with great elegance. There would be objection to such lines as "Fronde novà silvas, pictis ver face.

Virtute sis par, dispar fortunis, patri.

Attius ap. Macrob. Sal. vi. 1

Sophocles, from whom the idea is borrowed, has expressed it deently, and perhaps with less force:—

[†] So in the first epistle to Timothy, c. iv. v. 3., καλμάνταν μελιάχισθαι βραμάταν Sc. ἐντιλλόνταν.

hortos, reris et aërio tegmine inaurat humum," where in the word inaurat the general notion of to adorn is implied.

§ 49. It may be referred also to the above figure (called by grammarians zeugma) when the same verb governing two cases has a separate meaning for each, as,

Arcuit omnipotens, pariterque ipsosque nefasque sustulit, Ov. Met. ii. 506. Sustulit ipsos, that is, Callisto and Arcas he took up into heaven; sustulit nefas prevented the threatened matricide of Arcas.

Unoque duas ulciscere facto, *Id. Met.* xiv. 36. The *Ulciscere*, as applied by Circe to Scylla and to herself, has two widely different meanings, to *punish* and to *avenge*.

These are two glorious quibbles, such as Ovid loved well.

§ 50. It is a well-known practice among prose writers to place a noun substantive in the same sentence and in the same case with the relative which refers to it; as, "quam quisque novit artem in illâ se exerceat;" "gratæ fuerunt quas ad me misisti literas." There is nothing surprising, therefore, in meeting with the same custom in poetry, as "cecidere manu quas legeret herbas," Ov. Met. xiv. 350. But it is peculiar to poetry for the substantive to stand in the sentence before its relative, and yet be put in the same case with it.

Urbem quam statuo, vestra est, $Virg. \ £n. \ i. 573$. In prose we should say, urbs quam, or quam urbem.

Istum quem quæris, ego sum, Plaut. Curc. iii. 49.

Euruchum quem dedisti nobis quantas dedit turbas, Ter. Eun. iv. 3. 11.

Sometimes when the substantive is put in the same sentence and case with its relative, the adjective is not changed either in position or case.

Quis non malarum quas amor curas habet hæc inter obliviscitur? Hor. Epod. ii. 37.

Lastly, in oaths and entreaties, the case that should follow the preposition per, is put into the next sentence formed by si quis,

with which it is made to agree. This is particularly adopted Virgil.

Quod te per superos et conscia numina veri, per, siqua etintemerata fides, Virg. Æn. ii. 141.

Per sidera juro, per superos, et, si qua fides tellure sub ini Id. En. vi. 459.

Unum hoc per, si qua est victis venia hostibus, oro, Id. 1 x. 903.

Turne, per has ego te lacrymas, per, si quis Amate a honos animum, Id. Æn. xii. 56.

• § 51. The distributive numbers are not used by the bat writers, except with a substantive plural. Poets, on the hand, used them for cardinal numbers at their pleasure.

Bini, for duo.—Binæ amicæ, Ov. R. A. 441.—Binæ i Virg. G. i. 172.

Terni, for tres.—Terni ter cyathi (i. c. nine), Hor. 0.

Quini, for quinque.—Bis quini, Ov. Fast. ii. 54.

Semi, for sex.—Anni decies seni (sixty), Ov. Fast. is So, hisseni is often used for twelve, Ov. Pont. iv. 9. 4.

Septeni, for septem.—Septena volumina, Virg. Æn. v. &

Octoni, for octo.-Bis octoni anni, Ov. Met. v. 50.

Noveni, for novem.—Bis noveni socii, Id. Met. xiv. 253.

Deni, for decem.—Ter denæ naves, Virg. Æn. x. 213.

Duodena, for duodecim.—Duodena astra, Virg. G. i. 231.

Centeni, for centum.—Centenæ manus, Virg. Æn. x. 566

Multiplicative numerals are also used for cardinal in the

Gemini, for duo simply.—Geminæ somni portæ, Virg. 25. 893.—geminæ acies, Id. Æn. vii. 789.—gemini scopuli, Id. i. 166.

Duplices, for duo or ambo.—Duplices tendens palmas, il. i. 98.

Triplices, for tres.—Triplices dez (the three fates), Ov. Met. ii. 654.

Quadruplices, for quatuor. Quadruplices stelle, Cic. Arat. 93.

We see from these instances, that in this usage, the number of abjects spoken of is generally fixed and definite, as the eyes, the hands, &c. We may say, therefore, Triplices Gratize, Quadruplices Hore (the seasons); but "Quadruplices mihi sunt nati," would be absurd and barbarous.

Ambo we sometimes find put for duo simply-

Hic locus est ubi se partes via findit in ambas.

All these instances might, and perhaps with greater propriety, have been placed under the head of Enallage.

§ 52. The pronouns ille and qui are often put in the neuter gender when they ought to agree with the following substantive. But only when that substantive is an inanimate object.

Nec sopor illud erat, Virg. Æn. iii. 173.

Siccæque est campus arenæ, quod modo pontus erat, Ov. Met. ii. 262. In prose it would be ille and qui.

§ 53. In the use of particles, poets shew great negligence and contempt of common usages. In the first place, they use some, and combinations of others peculiar to themselves.

Ast (sed, or at), Virg. Æn. i. 46., &c.

Ceu (sicut, quasi), Id. Æn. ii. 116. No prose writer but Seneca and Pliny uses this word at all.

Donec, for quamdiu. Donec eris felix, Ov. Trist. i. 8. 5.

Hoc, for ideo, propter hoc, propterea (Gr. τέτφ). Que quonism certas possunt obsidere partes, hoc facile expletur laticum frugumque cupido, *Lucr.* iv. 1086. Hoc pinguem et placitam paci nutritor olivam, *Virg. G.* ii. 425. Non tuus hoc capiet venter plusquam meus, *Hor. Sat.* i. 1. 46.

Modo denique. Quem modo denique vidi, Ov. Met. vii. 15.

Modo non, for tantum non, porovezi. Modo non montes auri pollicitus, Ter. Phorm. i. 2. 18.

Nec non, simply for et, and sometimes for etiam, and for etiam, occurs very often in Virgil, Ovid, and others. The prose writers never put nec non in this absolute sense; all all the examples produced on the other side, the nos a always be connected with the following verb or noun. The "Neque tu hoc non intelligis," Cic. Rosc. 15. the sense is though it were written "neque tu is est qui hoc non intelligis."

So, "Neque tamen ea non pia et probanda fuerunt," Chix. 5. 2. understand as if it were "neque tamen ea fast talia, que planè essent impia, nullo modo probanda." Here surd, therefore, and barbarous are they who think to give it prose compositions an air of elegant Latinity by stuffing in mon at every sentence.

Olim, in the sense of *hereafter*, is perpetually found in Vi Ovid, and Horace. Once only has Cicero used it in that a in the place where, of all others, we expect slips and neglige Ad Att. v. 21.

Olim, for sometimes; or indefinitely as the Greek wit. A quod veteres olim moneatis amici, Juv. vi. 346. Ut pueris dant crustula blandi doctores, Hor. Sat. i. 1. 25.

Postmodo, for postea, Ov. A. A. i. 486. iii. 593.

Quianam? for cur? Virg. En. v. 13. x. 6. An Archis which Virgil often introduces some into serious or dignified sages. Ennius has this word—" Heu! quianam dictis at sententia flexa est.

Quondam (as olim), with the meaning of the Greek will. quondam in stipulis, Virg. G. iii. And Id. En. ii. 367.

Si, for utinam (with a subjunctive), Virg. En. vi. 187. 0 in the same sense, Id. En. viii. 560. xi. 415. Hor. Sat. ii. 6

Super (1) for superest (as Gr. máça for máças;). Nec pulla super, Val. Flac. viii. 271. 435. (2) for superstes, the pulla super, Val. Flac. viii. 271. 435. (2) for superstes, the pulla super as being understood. O mihi sola mei super Astymai imago, Virg. Æn. iii. 489. i. e. quæ mihi sola superes. (3) superare or sufficere. Vix oneri super ille suo, Grat. Cyaque 287. (4) for insuper, præterea. Et super ipsi Dardanide i fensi pænas cum sanguine poscunt, Virg. Æn. ii. 71. where se editions have insuper in the face of the best authorities.

- Ubicunque, for ubique. Te gentes ubicunque loquuntur, Ov. Am. iii. 10. 5.
 - · Ut, for ubi, qua parte, Catull. xviii. 10.

Utcunque, for ubicunque, or quandocunque. Utcunque defecere mores dedecorant bene nata culpæ, Hor. Od. iv. 4. 35.

In all these there is something very different from ordinary language. But there is a much stronger difference in the instances we are about to produce of unusual succession of particles in poetry. What particle should follow another is well known and determined in prose; as, tam—quam, sic—ita, nihil—nisi. The poets, however, break through this established order.

Eque—cum, for eque—ac or ut. Novi equè omnia tecum, Ter. Phorm. v. 8. 48. Animum adverte ut equè mecum hec scias, Plaut. Asin. ii. 266.

Alter—quam, for alius—ac. Forma necis non altera surgit quam, &c. Val. Flac. vi. 419. Nunquam mihi cura tot annis altera quam duras sulcis mollire novales, Claud. Cons. Mal. Theod. 175.

Citra—quàm, for minus—quàm. Culta citra quàm debuit, Ov. Pont. i. 7. 55.

Ita—quam, for ita ut or tam—quam. Non ita Carpathiæ variant aquilonibus undæ quam facile irati verbo mutantur amores, *Prop.* ii. 5 11.

Licet—modo, for licet—tamen. Ista senes licet accusent convivia duri, nos modo propositum, vita, teramus iter, *Id.* ii. 23. 81.

Minus—ac, or atque, for quam, Virg. Æn. iii. 561. Hor. Sat. ii. 7. 96.

Modo—nunc, for modo—modo, or nunc—nunc. Nam modo siccus erat gelidis aquilonibus annus, nunc ager assiduâ luxuriabat aquâ, Ov. Fast. iv. 644. Met. xiii. 922.

Ne—ne, for ne—an. Quid refert clamne palamne roget, Tib. iv. 5. 20. Monstrumne Deusne ille sit, ignorans, Ov. Met. xiii. 912.

Nec—aut, for nec—nec. Nec tantos mente furores concipit aut graviora timet, Virg. En. iv. 502.

Pariter—quam, for pariter—ac. Corpus profundo imin pariter quam præda exquiritur ipsa, Manil. v. 393.

Pariter—pariter, for simul atque—statim. Hanc pariter in pariter Calydonius heros optavit, Ov. Met. viii. 324. Id. in 305. 442.

Quam magis—tam magis, for quo (quanto) magis, eo (magis, Virg. Æn. vii. 787. Plaut. Bacch. v. 1. 5. Sometam, in the latter part of the sentence, is omitted, Virg. 6: 309.

Contrarius—quam, for ac. Contraria passus quam Rid stimulatus Arar, Claud. Eutr. ii. 265.

Quamvis-at, for tamen, Virg. G. iv. 206.

Sic-quam, for ut. Non sic excubin nee circumstantia; quam tutatur amor, Claud. Cons. iv. Honor. 4.

Sive—ve, seu—ve, seu—aut, for sive—sive, aut—aut, These are variously combined by the poets. Sive sacræ pavi, sub arbore sacrâ—seu nemus intravi vetitum, nostrisve fu sunt oculis nymphæ, &c. Ov. Fast. iv. 749. Seu turbidus in proluit aut annis solvit sublapsa vetustas, Virg. Æn. xii. Seu—sive, or sive—seu indiscriminately, See Hor. Od. i. 41 Ov. Trist. iii. 5. 27. iii. 6. 17.

Super—quam, for supra—quam. Poenas dedit usque, supequam satis est, Hor. Sat. i. 2. 65.

Velut, veluti, ac velut—haud secus, for velut—sic, Virg. ii. 379. 382. iv. 441. 447. Claud. Gigant. 49., &c.

BOOK III.

ON POETICAL ELEGANCE AND ORNAMENT.

THIS Book is composed of two Chapters; the first treating upon Poetical Elegance; the second upon Poetical Ornament. Ornament may add to elegance, but does not constitute it. Elegance consists in a certain aptitude and propriety of diction, suited to the kind and strain of poetry employed; and, in consequence, prescribing the nature and degree of decoration that may be introduced. Something of the same kind is observable in prose; but the lines of distinction are much more strongly marked in poetry.

CHAP. I.—On Poetical Elegance.

§ 1. The first thing that must be noticed by every reader or writer of poetry is, that it has a language and a character of its own, totally independent of its metrical form. It is raised so much above the common tenor of language, that the ancients called it the speech of the Gods. Twist and distort a truly poetic passage into any shape, arrange it in any form, and you will still retain the disjecta membra poetæ. On the other hand, not the strictest attention to the rules of prosody could give a prosaic fragment a tinge of poetic hue.* In order, therefore, to produce good compositions in Latin verse, it is necessary to analyze minutely the modes of arrangement, construction, and decoration, employed

[&]quot;Grandis et ornata vox est poetarum; in es cum licentiam statuo majorem esse quam in nobis (oratoribus) faciendorum jungendorumque verborum, tum etiam nonnullorum voluptati vecibus magis quam rebus inserviunt," Cic. Or. 20.

Dixeris esse satis; neque si quis scribat, uti nos,
Sermoni propiora, putes hunc esse poetam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum des nominis hujus honorem.—Hor. Sat. i. 4. 40.

by the best Roman poets. We will take, as an illustration what is meant, the following Fable of Phædrus, L. iv. f. 1.

Mustela, cùm annis et senectâ debilis Mures veloces non valeret adsequi Involvit se farinâ, et obscuro loco Abjecit negligenter. Mus escam putans Adsiluit, et compressus occubuit neci. Alter similiter periit; deinde tertius. Aliquot secutis, venit et retorridus,

Qui sæpe laqueos et muscipula effugerat, Proculque insidias cernens hostis callidi, Sic valeas, inquit, ut farina es, quæ jaces.

Now let us strip this piece of its poetic dress, and exhibit naked prose.

Mustela senectute confecta, cum mures assequi amplius non posset, volutatum in farina corpus obscuro in loco neglig abjecit. Advolat mus, farinam putans, sed oppressus a mu amittit vitam. Alter similiter, et tertius perit. Aliquot s cutis, accessit etiam senex veterator, multarum rerum usu polisque quæ effugerat exercitus; qui cùm intelligeret procul ins Quæ ibi jaces, inquit, sic valeas, ut farina es.

Comparing together these two modes of relating the thing, we shall easily perceive how far even the simplicit Phædrus recedes from common language. First, remark the conjunction cum is irregularly placed; the sentence ought wit "mustela annis et sen. deb. cum," &c. Senecta is a word pu poetical. Velox is not often found in prose, though velocitar velociter are so frequently: besides, the epithet would not be affixed except in poetry. Valere, for posse, with an infinitive peculiar to the poets; even the impure writers of the lower rarely use it. Involvere se farina, for volvere se in farina evident refinement. Esca, for cibus, and adsilire are very un in common diction. Neci occumbere, a poetical expression: occumbere occurs once in Cicero, Tusc. i. 42. Comprimere, opprimere, i. e. capere, comprehendere, is poetical. is unusual. Retorridus, an exquisite word; it properly me wrinkled by excessive heat; hence wrinkled by any other caus, age, care, thought, &c. and means a crafty old adept, which How expresses by recoctus, Sat. ii. 5. 55. Laquei et muscipula, by the figure î dia docă, for laquei muscipulorum, or it may be simply for muscipula; again, muscipulum, neuter, is not so usual as muscipula, feminine; and farther, a prose writer would have said, pericula generally, without noticing the muscipula and laquei. Cernere is for the more explicit discernere, or distinguere. Hostis callidus, ingeniously avoiding the repetition of mustela.

- § 2. Hence we see, that even in the simplest and plainest poetical writing, where the author aims at no elevation of style or splendor of decoration, how much there is which strongly distinguishes it from mere prose. It is by scrutinizing and dissecting passages in this manner that the student will acquire a stock of poetical language that will render versification comparatively easy; he will learn how to combine and dispose words so as to produce the effect he cannot but observe in his models: and it is principally to this point that the teacher should direct his instructions. The mechanical construction of an elegiac couplet (usually the first thing attempted) requires little beyond an effort of memory; and slight practice in scanning and proving. as it is called (that is, in the application of the rules of prosody). soon renders it easy and familiar. But to investigate the nature of Latin poetry, as distinguished from prose, requires the exercise of observation, taste, and judgment, on the part of the scholar. and much attention and discernment on the part of the instructor. But time and labour would be saved by it in the end. Too much of both is usually taken up in the arrangement of nonsense verses, or the composition of others but one degree removed from them. Boys are set to work before they have materials. Their scantv stock of poetic language is, for the most part, due to the Gradus ad Parnassum, whose hackneyed epithets and phrases are repeated usque ad fastidium, by every tiro that has mastered his prosody. Instead of being driven to lean on this rotten staff, they should be early accustomed to depend upon their own application of classical writers to the purposes of poetical composition. They should be made to observe the leading distinctions of poetry in the books they are reading. Of these it may be useful to point out a few of the most remarkable; some of which will be farther illustrated in another place.
 - a. In poetry the order of words is often confused or inverted;

they are not arranged by any rule of government; particles not confined to the places assigned them in prose. Print speech are interchanged; the substantive is used for the algebrate singular number for the plural, the passive voice for active, the active for the passive or middle, and so ca, and explained at full in the last book.

- b. Foreign constructions, especially Greecisms, about poetry. Old words are recalled to service, new ones are investigation of the common expressions and combinations mark its average vulgar usage.
 - c. It accumulates epithets, in which prose is very sparing
- d. It delights in expressing the names of men, place, things, by ingenious and ornamental tropes and synsi Achilles becomes Pelei gnatus; Jupiter, divom pater atquit num rex; Pindar, Direcus cycnus; fish, humida gens ponti; beams, lucida tela diei; woods, frondifera domi avism; Pisus, Plerium jugum; the Ægyptians, gens fortunata Cathree years will be called tres messes, or tertia falce da Ceres, or tertia ducitur æstas. How cold and trivial would expressions be in prose. What should we think of an histor essayist who would call, for instance, spectres, "the people of the realm of dream," or a butterfly, "the inset of eastern spring," or flowers, "the painted populace that is fields, and lead ambrosial lives?" This is one of the seminent characteristics of poetry.
- e. It elevates common matters, and dwells upon incident circumstances which prose would pass over all most unauthous the prose narrator would say, It was night, the says, "Nox erat et colo fulgebat luna sereno inter minor ra;" or, "Nox erat et bifores intrabat luna fenesirs;" "Jamque quiescebant voces hominumque canumque."
- f. Where prose is general, poetry is particular; where puts the genus, poetry introduces the species. Thus, in sea generally, the poet uses Adria, Tyrrhenum, Ægenu, toum, mare; for any tree, ulmus, populus, ornus, quercus; mountain, Athos or Rhodope, or "the Acroceraunian mountain, athos or Rhodope, or "the Acroceraunian mountain." This is a great beauty, and should be particulated.

- g. In tropes and figures, it is during and luxuriant. Neptunus is put for the sea; seges ferred, for the lifted spears of an army; which it fains, "multo descendit Jupiter imbre;" when it thunders, "porta tonat coil."
- a character totally different from prose. In examining more finished poems, not only will this difference be more strongly apparent, but also the causes whence it arises. In such polished performances as the Odes of Horace, and the Eclegues and Georgies of Virgil, there is scarcely a word, certainly not a line, from which a lesson in the art of poetry may not be deduced. We will take, as an instance of this, the beautiful passage in Georgie it. 458. containing the praises of a country life. The characteristical scholar, but merely to instruct beginners in the use they should make of the Latin poets as models of composition, with it the method by which they might analyze their excellencies:

458. O fortunatos nimium, sua si bona norint, Agricolas!

There is more force in the exclamation than there would be in the mere assertion "fortunati sunt agricole." It rouses the attention, and gives strength to the thought. The following words, "sua si bona norint," contain an obvious idea neatly and concisely expressed. In the Culex of Virgil the eulogy of a country life begins in a similar strain:—

O bona pastoris, si quis non pauperis usum Mente prius doctâ fastidiat.

460. — quibus ipsa procul discordibus armis Fundit humo facilem victum justissima tellus.

These lines are introduced for the sake of connecting the episode with the preceding subject. They contain an elegant periphrasis of the fact that farmers are supported by the fertility of the earth. Tellus is more poetical than terra, and here smounts almost to a personification.

Ipsa: others receive their food from the hands of those who supply the markets; country people alone directly from the earth itself.

Astyrio. Poets often give gentile adjectives as spithet, a often with great force, expressing the country where a the abounds, though the very substance considered might not be been immediately brought thence. Dyes were produced in a places beside Assyria; but that coast was famous for its produced in the whole line declares that country people wear no purple. I many parts of Italy, says Juvenal, even on holydays,

Sufficient tunice summis Ædilibus albæ.

Corrumpitur: a strong expressive word; as though the puice of the Sabine berry were contaminated by the odour with it.

Usus olivi: an uncommon phrase, as in Horace,

Nec purpurarum sidere clarior Delenit usus.

Od. iii. 1. 42.

It will be well to compare this passage with others on the subject, and observe the different modes in which a thing be treated. Take first the passage of Lucretius (ii. 25.), to a Virgil probably owed the idea of his own

Si non aurea sunt juvenum simulacra per ades.
Lampadas igniferas manibus retinentia dextris
Lumina nocturnis epulis ut suppeditentur;
Nec domus argento fulget auroque renidet.

The last line is a feeble one. In the three others, the description of the golden statues set for chandeliers is vivid and said But he dwells too much upon it. When the object is to resent a topic by a succession of images, conciseness should studied; one idea should not occupy a disproportionate his importance. Now take the more copious though less for passage from Virgil's Culex.

Si non Assyrio fuerint bis lauta colore
Attalicis opibus data vellera; si nitor auri
Sub laqueare domûs animum non tangit avarum
Picturæque decus, lapidum nec fulgor in ulla
Cognitus utilitate manet, nec pocula gratum
Alconis referunt Boëtique toreuma; nec Indi
Conchea bacca maris pretio est.

The scope of this passage is the same as that from the Gen

the first line contains an idea entirely the same. But there is a variety of expression and figure that makes them widely different. And it is by the comparison of poets where they treat upon the same subjects, that a copiousness of language and imagery, and a consequent facility of composition is best attained.

468, At secura quies, et nescia fallere vita,
Dives opum variarum; at latis otia fundis,
Speluncæ, vivique lacus; at frigida Tempe,
Mugitusque boum, mollesque sub arbore somni
Non absunt.

What a train of soft and pleasing images! what a contrast between the rural tranquillity depicted here, and the turbulence of state in the last description! The brevity with which such striking objects are expressed is wonderful; every word is a thought, every epithet bright with meaning. Virgil here seems to have had a design of emulating Lucretius; a design which often appears; for these lines follow the quotation made above from that poet

At tamen inter se prostration gramine molli Propter aquæ rivum, sub ramis arboris altæ Non magnis opibus jucundè corpora curant. Præsertim cùm tempestas arridet, et anni Tempora conspergunt viridantes floribus herbas.

In the Culex of our author too we have,

At pectore puro Sæpe super tenero prosternit gramine corpus.

These are both admirable specimens. Nor must we omit one from Claudian that may challenge competition with them all.

Tibi quærit inanes

Luxuries nocitura cibos. Mihi donat inemptas
Terra dapes. Rapiunt Tyrios tibi vellera succos
Et picturato satiantur murice vestes
Hic radiant flores, et prati viva voluptas
Ingenio variata suo: fulgentibus illis
Surgunt prata toris: hic mollis panditur herba
Sollicitum curis non abruptura soporem.
Turba salutantum lates tibi perstrepit ædes;
Hic avium cantus, labentis muratura rivi, for

The circumstances introduced are very similar to the Virgil, and it may be a good exercise for the student to point in what respects the one poet surpasses the other in his moti introducing and exhibiting the same thought. But to return Virgil:—

Secura quies, i. e. quies sine curâ; undisturbed by far dangers. In the Culex these dangers are mentioned.

Non tristia bella Nec funesta timet validæ certamina classis.

Nescia fallere vita: every word is forcible; a whole lifer free, not only from the commission but even from the known of fraud.

Latis, a widely extended prospect; contrasted with the conviews of the town, blocked up by walls and houses, when breath of heaven can scarcely enter.

Speluncæ, cool grots, not a sultry street.

Vivi, produced by a native spring; not conveyed by pipe through a foul canal. Sepes viva is mentioned in the Eclar cespes vivus, in Horace: aqua viva, in Varro means, as a natural fountain; Livy, too, speaks of vivum flumen.

Tempe, introduced, par excellence, as the most beautifivales; thus representing the kind of beauty found in the comby a single striking instance. Frigida, cool from its awning and the streams by which it is watered; like the production described by Horace,

amœnæ

Quos et aquæ subeunt et auræ.

Mugitusque boum. What a simple and pleasing circumstand one that seems to strike the feelings of every lover discountry. Horace refers to it—

Aut in reductà valle mugientium Prospectat errantes greges.

Our own Goldsmith has introduced it among the sounds "came mingled from below," with an additional charm.

The sober herd that lowed to meet their young.

Molles somni, the plural, more poetic and forcible that

singular; molles, "the slumbers light" and tranquil. This is prettily touched upon in the Eclogues-

"Muscosi fontes et somno mollior herba."

Here we must not forget Horace, who, in one of the best of those indifferent poems, his Epodes, has these agreeable lines—

> Labuntur altis interim ripis aquæ; Queruntur in sylvis aves Fontesque lymphis obstrepunt manantibus Somnos quod invitent leves.

Non absunt: happily expressed; to the rich and great who want these delights something is always wanting to enjoyment: the countryman possesses and enjoys them.

472. — illic saltus ac lustra ferarum,
Et patiens operum exiguoque assueta juventas,
Sacra Deum, sanctique patres; extrema per illos
Justitia excedens terris vestigia fecit.

Saltus, the glades on which the forest beasts sport or feed; lustra, the thickets in which they dwell. In the Æneid we find, "deserta ferarum lustra."

Exiguoque assueta. So Tibullus, but less poetically, "contentum vivere parvo."

Sacra Deum, &c. How much is expressed in a few words! Piety to the Gods, and reverence to the aged, are virtues more likely to flourish among simple-minded rustics than amid the selfish and sordid pursuits of citizens. How beautiful is the concluding climax!—Justice left her footsteps among them when corruption had effaced them in every other part of the world. Juvenal has some good lines on this subject, Sat. vi. 1.

Credo pudicitiam Saturno rege moratam In terris, visamque diu, cùm frigida parvos Præberet spelunca domos ignemque laremque Et specus et dominos communi clauderet umbra, &c.

One passage more may be added, both for its own merit and as an exception to the usual tenor of what their author has left us. His name is not inserted in our list of Latin poets, and it would be rather a gain than a loss if the abandoned productions of Petronius Arbiter were blotted from the annals of literature.

Ergo tanta lues celi quoque numina vidit
Consensitque fuga celi timor. Ecce per orben
Mitis turba Deum terras exosa furentes
Deserit, atque hominum damnatum avertitur ses
Pax prima ante alias, niveos pulsata lacertos,
Abscondit galea victum caput, atque relicto
Orbe fugax, Ditis peut implacabile regrum.
Huic comes it sincera Fides, et crine soluto
Justitia et lacerà morens Concordia pallà.

A work such as the Ecloques or Georgics, the Hard Ovid, or selections from the Tristia or Fasti, and more extended the Odes of Horace, thus illustrated by a teacher of taste setting, would not only be of infinite service to his pupils in the of composition, but would also tend greatly to improve judgment, their perception of beauties in all kinds of line and their general habits of attention.

- § 4. We now proceed to the consideration of the privile language upon which many elegancies of poetry depend.
- a. The use of obsolete words and archaisms is all but in to the prose writer. In poetry it is very allowable: Is things are to be guarded against in its adoption. First, is words be not obscure through age and disuse: such words for clueo (sum, habeor), indipiscor, fuat, for sit, fixeret, initarier, intellexe, &c. may be safely introduced; they are met with in writers of the most polished period: but escit, for erit or fuerit, toper, for citô, cante, for cantate, so of date; they are found in none but antiquated works. See special respect must be had to the kind of composition entering. Didactic, and Lyric poetry of the graver sort often considerable dignity from the occasional introduction darchaism; but how absurd would it be to clothe a light a love ditty, or a sparrow's elegy, "in aged accents and words."*

[&]quot;Words borrowed of antiquity do lend a kind of majesty and are not without their delight sometimes. For they have thority of yeares, and out of their intermission do lend a kind of like newnesse. But the eldest of the present, and the news if past language is the best."—Jonson's Discoveries.

- 5. The coining of new words is utterly forbidden to the Musa pedestris. The poets indulge themselves in it, but sparingly. The and Revigies in the best poets are few; in Horace more than any other. Some are invented by later writers, and when grounded on safe analogies are not very objectionable. Such words as dulciloquus, mellifluus, lacticolor, septicollis, though not to be met with in productions of the Augustan age, are compounded in a form so consistent with the genius of the language, that they may be fairly adopted. In lighter poems especially, their introduction is defensible. It shows ingenuity certainly in recent versifiers to compound words by analogy; as ferripotens follows the form of the classical armipotens, conchatin [Io. 6eenridita of oppidatin; cycnigenus [Taubmannus] of omnigenus; but such writers are no authority for these words, and the licence of invention must not be allowed. The Latin language would be in danger of suffering what Spenser foreboded of the English, that it would become "a gallimaufry or hodge-podge of all other speeches."
- c. Grecism is a fault in prose writings; and from their frequent introduction of Greek forms of speech, Sallust, Tacitus, Quintilian, and others are considered bad models of style. In the last book the Greek forms of construction were discussed at length. It remains to mention certain nords which are used by the poets in a sense purely Greek.
- Alter, for dissimilis, mutatus (Gr. ττερος) Altera sors, Hor. Od. ii. 10. 14. Quoties te in speculo videris alterum, Id. Od. iv. 10. 6. So in Greek, ὁ φίλος ἔττρος τῦ κόλακος, a friend is different from a flatterer. In prose, on the contrary, alter implies similitude. Alter urbis conditor, Camillus, i. e. another Romulus, Liv. v. 49. Amilear, Mars alter, Id. xxi. 10.
- Amo, for soleo. Aurum perrumpere amat saxa, Hor. Od. iii. 16. 9. Epod. viii. 15. So Matth. vi. 5. Pason reconstruction. The use of amo in this sense is not uncommon in prose writers of the lower ages. See Tacit. Ann. iv. 9. 3. Ammian. xvi. 12. See Cort. ad Sal. Jug. 34.
- Addio, for celebror, dicor, vocor (Gr. and). Tu recte vivis si curas esse quod audis, Hor. Ep. i. 16. 17. Rexque paterque audisti coram, Id. Ep. i. 7. 38. Subtilis veterum judex et

Cicero once has "bona pars diei," De Orat. ii. 14. So L καλην δίκην διδοιαί, Timon. p. 94.

Dare, for dicere, narrare (Noisa), especially da for de, Greek, de. Iste deus qui sit, da, Tityre, nobis, Vez i. 19. Da, si grave non est, Hor. Sat. ii. 8. 4. Them bella ducis, V. Flacc. v. 218. Quoque modo repares qui riere, dabit, Ov. Fast. iii. 10. Quod res dedit ac doci Lucr. iii. 356. Qualemque dabat (i. e. narrabat) to videmus, V. Flacc. v. 507. Datur also is used for de Asopos genuisse datur, Stat. Th. vii. 315. Illic pur cruentam-ægida—datur, Claud. R. P. 336. See, too, Or vi. 434. We find da for dic once in Cicero, Acad. i. i once dabis for docebis, Att. xii. 5.

Dare is also used for facere, efficere. Pol, haud paternus dedisti, i. e. you have not done that like your father, Te iii. 4. 4. Sonum dare, Virg. G. iii. 83. Ruinam dare. Xi. xii. 453. Stragem dare, Id. G. iii. 247. 556.

Debere (δφλισκάνιιν), elegantly said of any thing to which the exposed or have reason to fear; a dative case being used object of danger. Nisi ventis debes ludibrium, Hor. 14, 15. (ἐὰν μὰ ὀφλισκάνιις γίλωτα παςὰ τῶν ἀνίμων), "you wish to become the sport of the winds." Debemur nos nostraque, Hor. A. P. 63.

Est, for licet, has been before noticed.

Fallere, answering to the Greek hardarer, has several elegant significations. 1st. it is put for latere, ignorari, either by itself or with an accusative case. Nec vixit male qui natus moriensque fefellit, Hor. Ep. i. 17. 10. i. e. has lived in obscurity without attracting notice; the apothegm of Epicurus, ໄດ້ ອີເພິດແຮ. Fallentis semita vitæ, Hor. Ep. i. 18. 103. in the same sense. Spartacum si qua potuit vagantem fallere testa, Id. Od. iii. 14. 20.—escape the scrutiny of the vagabond Spartacus. Puræ rivus aquæ—fulgentem imperio fertilis Africæ fallit sorte beatior, Id. Od. iii. 16. 32. eludes, is unknown to the proconsul of the rich province of Africa. Bentley and Gesner read fulgente; the sense is then perhaps still more elegant, but fallit must be taken absolutely as in the first instance. Nec me adeo fallit, Virg. Æn. iv. 96. So in the Greek, τèς δ'ἔλαβ' εἰσελβών, Hom. Il. ω. he went in unobserved by them. Tacitus is of all prose writers most free in this use of fallere-" Que commutatio neque Neronem fefellit," Ann. xiii. 13. and elsewhere. Some instances may be found also in Livy, Curtius, and Vel. Paterculus, but not enough to authorize imitation. Another sense of fallere in poetry is, to beguile, to cause forgetfulness. Studium (ludendi) molliter fallens austerum laborem, Hor. Sat. ii. 2. 12. Gravem luctu fallente laborem, Stat. Th. xii. 230. Tardas fallimus moras, Ov. Her. 19. 38. Fallebat curas ægraque corda labor, Id. Tr. iii. 2. 16. So ἐπέλησεν ἄπαντας ἐσθλῶν ἡδὲ κακῶν, Hom. Od. Y.

Furere, for cupere cum furore (μαςγάν). Ecce furit te reperire atrox Tydides, Hor. Od. i. 15. 27. Thus Euripides, Phæniss. 1262. μαςγάντ' ἐπ' ἀλλήλοισιν ἵέναι δόςυ.

Jaculari, with an accusative, as the Greek βάλλων. 1. for petere. Ego te ferro nondum jaculabor acuto, Ov. Ibis. 49. Quid brevi fortes jaculamur ævo multa, Hor. Od. ii. 16. 17. 2ndly, for ferire. Rubente dexterâ sacras jaculatus arces, Hor. Od. i. 2. 2. Jaculari cervos, Id. Od. iii. 12. 11. Lucos jaculatur et arces, Ov. Am. iii. 3. 35. In common parlance jaculari is, longè projicere.

Indignari, with an accusative, for indignè ferre, recusare, as the Greek ἀπαξίδι. Pontem indignatus Araxes, Virg. Æn. viii. 728. Oceanus Phrygios priùs indignatus Iulos, Val. Flacc.

1. 9. Jamne preces fessus non indignaris amicas, Stat & ii. 1. 16. Corda indignantia longam pacem, Id.-Th. ii. 8. So Plutarch anažiši rin naniar:

Parcere, for abstinere, mittere (φάδεσδαι). 1st, with a distinct thing abstained from. Hibernis parcebant flatiles be Virg. G. ii. 839. Parce metu, Id. En. i. 257. Make natis parcite verbis, Hor. Od. iii. 14. 11. So pellodis αμετείως το λόγα abstain from too much loquacity. 2nd, an infinitive. Parcis deripere horred amphoram, Her. Oi. 28. 7. Ac nisi mutatum parcit defundere vinum, It. ii. 2. 58. In a similar way, φείδεο το διδώσκευς abstant learning.

Ponere, for facere (τιθίναι), principally for, to paint or to Hic saxo, liquidis ille coloribus solers nunc hominem p nunc deum, Hor. Od. iv. 8. 8. Si Venerem Cous nun posuisset Apelles, Ov. A. A. iii. 401. Vane quid affect ciem mihi ponere pictor, Auson. Epigr. xi. 1. Hence metaphorically for to represent, to describe. Nec pones cum artifices, nec rus saturum laudare, Pers. i. 70. Il posuisse figuras laudatur, Id. i. 86. Pone Tigellinum, describe or expose Tigel. Juv. i. 155. Quia totum ponere ciet, Hor. A. P. 34. So we find τιδίναι used perpetual Homer for, to make, Il. A. μυρί Αχαιοῖς ἄλγο εθναι. I socrates, τίδημι ςασιάζων αὐτές.

Quanti and tanti, for quot and tot, following the Greek consisted of x6001 and x6001 with x002701. Quantæ conscindunt how cuppedinis acres sollicitum curæ, quantique perinde time Lucr. v. 46. Tibi curarum millia quanta dabit! Prop. i. i. Tam multa illa—divisa est millia—quanta Hypanis ved dissidet Eridano, Id. i. 12. 4. Et quantis—modis toller ad ortus—tantis mergentur ad undas, Manil. iii. 415. quantæ pariter manus laborant, Stat. Sylv. iv. 3. 49. Ut mentabile tantis urbibus induerem capiti decus, Id. Th. xi ii Quot mihi post lacrymas, post quanta piacula patrum ades! Val. Flacc. ii. 563. Id. iii. 261. Quanti tum jura quantæ sprevere pudorem spectandi studio matres! Classic Cons. Hon. 126. Suffragia tot sunt, quanta legit mus Sidon. Apolli ii. 22. This licence is never taken by particular support and sunter support taken by particular support support support taken by particular support su

writers except those of the lower ages, and those, too, principally Christians.

Rapere, 1st. for rapide movere (àgwalun). Rapientibus esseda mannis, Ov. Am. ii. 16. 49. Currum equi rapiunt per avia, Iti. Mat. ii. 205: Gressus rapere; Lucan. iii. 115. Fugam rapide; Val. Flace. v. 271. In Greek, àgwalu es 15 weels. 256Hy, to run across with great speed. Quin trabe vasta Egeum rapias, Pers. v. 141. Sic dicens magno Megareïa proceps arva rapit gressu, Stat. Th. xii. 220. Campum rapit strior sonipes, Id. Th. v. 3. Rapit ruens in prælia miles, qued fugiens timuisset iter, Lucan. iv. 151.

Subjicere, in the sense of the Greek δποβάλλει, to suggest.

Net tibl subjiciet carmina serus amor, Prop. i. 7. 20.

Subsidere, for insidiari, an evident copy of the Greek indiview. Simulavit iter ad villam clamque in oppido subsedit, Phiedr. iii. 16: 19: Devicta Asia subsedit adulter, Virg. En. xi. 268. Subsidere regrium Chalcidos Euboïce (to attack by stratagem), Lucan. v. 226. Subsidere leonem, Sil. xiii. 221. Hence among the poets subsessor means a plotter. Tu precipiti clamore ferus subsessor ages, Senec. Hip. 41. You, a lier in ambush, will drive, &c.

Toti, for omnes, as the Greek $\pi\tilde{a}$; signifies both omnis and totus.

Tota armenta, Virg. En. i. 189. Totos ordire nepotes, Stat.

Th: i. 81. Tota bona, Juv. x. 237.

Usus est, for opus est, or necessarium est. This is an initiation of the Greek xeria is. Nec vitare malum nec sumere quod foret usus, Lucr. v. 842. Nunc viribus usus, nunc manibus rapidis, Virg. En. viii. 441. It is more usually found in the comic writers. See Ter. Hec. iii. 1. 47. Plaut. Asin. i. 1. 76. ii. 2: 45. And usus venit, for opus est, Plaut. Cistell. i. 2: 28. Ter. Heaut. iii. 2: 42. Cicero has, "Si usus fuerit," Off. i. 92. and "Si quando usus sit," Tuse, iv. 2., for si opus sit, or si utile. And these are, I believe, the only two instances to be found in his works.

d. Now beside these words, there are certain expressions used by the poets, which they evidently adopted in imitation of the Greeks: A few of these are here given as a specimen, but the list may be easily augmented.

- Amicum est, for placet, gratum est. Nec Dîs amicum est nec mihi, Hor. Od. ii. 17. 2. Ego Dîs amicum reddidi. carmen, Id. Od. iv. 6. 41. So, ετω πε Διὶ μέλλει ἐπερμενεί φίλου μίπαι, Hom. Il. I.
- Cadere, like the Greek wisless waçà μπτρὸς, to be born. Si troide matre cadentem fovisti gremio, Stat. Th. i. 60. Tellure dentem excepi, Id. Sylv. i. 2. 108. Quem prima meo de matre cadentem suscepi gremio, Claud. Ruf. i. 92.
- Dare animo, for indulgere genio, to enjoy one's self. Critical manus avidas fugient heredis, amico que dederis animo, Hor. Od. iv. 7. 19. Amicus animus answers to the Φλον διαθού of Pindar. So Theocritus τὸ μὲν ψυχᾶ τὸ δὲ καί τινι δικαι ἀνδίν, Idyl. xvi. Το this may be referred, "animo obsequi," Plaut. Bacch. iii. 3. 12. Mil. iii. 1. 83. Amph. prol. 131. Ter. Andr. iv. 1. 17., &c.
- In manibus esse, in xegois eleas prope esse. In manibus terre, Virg. G. ii. 45. See Cort. ad Sall. Cat. 20. 2. and 10.
- Natare in calceo, said of a foot in a loose shoe. Nec vagus in laxâ pes tibi pelle natet, Ov. A. A. i. 5. 16. Laxo pes natat altus in cothurno, Sidon. Apoll. Ep. viii. 11. This is a Greeism. Aristoph. Eq. 321.

Πείν γὰς είναι Περγασήσιν ένεον ἐν τᾶις ἐμβάσιν.

- Pedes ferre, ducere, rapere, like the Greek πόδες Φέρειν or α΄χειν. Quo te, Mœri, pedes (sc. ferunt), Virg. Ecl. ix. 1. I, pedes quo te rapiunt et auræ, Hor. Od. iii. 11. 49. i. e. go as quickly as possible, whether by land or sea. Τὸν μὲν ἄρ ὡς εἰπόντα πόδες φίρον, Hom. Ἦ, πόδες ἄγον, Theocr. Idyl. xiv.
- Peragere (sc. vitam), for vivere. Contentus perages, Pers. v. 138. Ovid has at full, vitam peragere, Trist. iv. 8. 41. The Greeks for διάγειν τὸν βίον, often put διάγειν, by an ellipsis.
- Secare fluctus, æquor, &c. for navigare, Virg. Æn. v. 2. 218. x. 147. 166. 214. Gr. κύματα τίμνειν, σχίζειν θαλάσσου.
- Secare aëra, for volare, Virg. G. i. 408. Gr. σχίζων ἀίρα.
- Secare viam, for ire aliquo, Virg. Æn. vi. 900. Gr. τέμνεν δόν.
- Tondere pabula, gramen, &c. for pasci, depascere, as in Greek

-- reptant pecudes, Lucr. ii. 318. See Virg. G. i. 15. Æn. iii. 537.

But in the introduction of all ornaments and refinements of language, the first thing to be considered is, whether they are suitable to the genius and nature of the kind of composition you are writing in. For what may be an elegancy in one place may be a blemish or an absurdity in another. A bold stroke of poetry that would become a lyric ode, appears utterly ridiculous in a pastoral or elegy. It is, therefore, necessary to be well acquainted with the characteristic distinctions of the several species of poetry, and the kinds of ornament proper for each. Of this we shall speak in the next chapter.

§ 5. There is often great elegance in apposition; that is, the placing one substantive in the same case as another without a connecting particle, the participle ens (&r) being understood.

Effodiuntur opes, irritamenta malorum, Ov. Met. i. 140.

Sceleris nisi præmia magnos adjecisset opes, Id. Met. xiii. 434.

Rex (¿ å, qui es) genus egregium Fauni, Virg. Æn. vii. 213.

Nos (τès ὅντας, qui sumus) reliquias Danaum, Id. Æn. i. 602.

This is particularly striking when the object in apposition precedes the principal subject of the sentence, so as to suspend the attention awhile.

Dat tibi præterea, fortunæ parva prioris, munera, reliquias Trojâ ex ardente receptas, Virg. Æn. vii. 244.

And when the apposed noun is placed between the primary noun and its adjective.

Ut sapiunt fatuæ, fabrorum prandia, betæ, Mart. xiii. 13. 1.

Et vos Nisei, naufraga monstra, canes, Ov. Fast. iv. 500.

Nec tamen interea raucæ, tua cura, palumbes, nec gemere aerià cessabit turtur ab ulmo, Virg. Ecl. i. 58.

§ 6. When the force of a sentence rests more upon an adjective than a substantive, the adjective is sometimes elegantly converted into a substantive.

Divom inclementia divom has evertit opes (i. e. di mentes), Virg. Æn. ii. 602.

Postquam epulis Bacchoque modum lassata voluptas im (i. e. homines voluptatibus dediti), Lucan. vi. 212.

Ventosi ceciderunt murmuris auræ (i. e. auræ murmuruta murmur aurarum), Virg. Ecl. ix. 58.

Quod regum tumidas contuderit minas (reges superbè mina Hor. Od. iv. 3. 8.

Gulæ credens colli longitudinem (longum collum), Plas. 8. 8. This figure is very frequent in Phædrus. We have improbitas," for solus ille improbus, i. 5.; "decepta avis for avidus canis deceptus, i. 4. 5.; "corvi stupor," for corvi pidus, i. 13. 12.; "tanti majestas ducis," for dux tantâ maje eonspicuus, ii. 5. 23.

§ 7. The figure hendiadys is of two kinds. First, whe stead of an epithet, a substantive is put in the same can the substantive to which the epithet belonged, and is couple it by et; as

Pateris libamus et auro, Virg. G. ii. 192. In prose you say, "pateris illisque aureis."

Secondly, when two substantives are coupled by the comparticle, the latter of which ought to be in the genitive care

Te greges centum Sicularque circum mugiunt vacca (i.a. Sicularum vaccarum), Hor. Od. ii. 16. 33.

Molemque et montes insuper altos imposuit (i. e, molem ≠ tium altorum), Virg. Æn. i. 61.

Such phrases as nutricis fides, for nutrix, sapientia Leli-Lælius, do not come under this head, but under that of N phrasis, in the next chapter.

§ 8. Observe, that it is a point of elegance in poetry to use feminine gender in preference to the masculine, where the sindifferent. Thus canis, where hunting is treated of, is put the feminine. Multâ cane, Hor. Ep. ii. 31. Rabide ver

Indi canes, Virg. En. vi. 493. Again, in speaking of a sacrifice, they generally preferred agna to agnus.

Seu pescat agnâ, Hor. Od. i. 4. 12.

Nos humilem feriemus agnam, Id. Od. ii. 17, 32.

Nivean regine cedimus agnam, Juv. xii. 3. Virgil to be sure has, Sepe tener nostris ab ovilibus imbuet agnus, Ecl. i. 8. But he follows the usual custom of his brethren in his description of the wounded deer.—" Qualis conjectâ cerva sagittà," En. iv. 69.

- § Q. Diminutives are often used with great effect in some kinds of poetry. Sometimes as terms of endearment and tenderness; as, ocellus, for oculus; labella, for labla; agellus, for ager; capella, for capra; and particularly in epithets; candidulus, tenellus, languidulus, turgidulus, &c. In this particular many of our modern versifiers, especially the amatory sort, are very offensive, foisting in their doting diminutives even to mawkishness. Sometimes they are used in contempt or ridicule, as homuneio, pusillus, &c. Fraterculus gigantum, a humorous expression of Juvenal's for a man of low hirth, Sat. iv. 98. Opella forensis, Hor. Ep. i. There is great power in Juvenal's Mors sola fatetur Quantula sint hominum corpuscula, Sat. x. 172. often used in the way of joking commiseration.—Omnis pater et matercula pallet, Hor. Ep. i. 7. 7. Paupercula mater, Id. Miselle passer, Catul. iii. 16. Ep. i. 17. 46. Diminutives are sometimes necessary to the sense, and must not then be considered as an elegance; as in Virgil, Sæpe lapillos...tollunt, G. iv. 194.: lapides could hardly be said; it would sound ridiculous to talk of bees carrying stones. As an ornament they must be excluded from all poetry of a grave character, except when used, as by Juvenal, in strong satire.
- § 10. There is considerable elegance in the putting of adjectives for adverhs. And first, adjectives of time, as nocturnus, for noctu; matutinus, for manė; vespertinus, for vesperi; serus, for sarė; citus, for citò, &c. are put to agree with the subject to which the time specified is referred.

Nec gregibus nocturnus obambulat (lupus), Virg. G. iii. 538. Et qui nocturnus divûm sacra legerit, Hor Sat. i. 3. 117.

Ut pura nocturno renidet luna mari, Hor. Od. ii. 5. 19. See Virg. Æn. v. 868. Hor. Od. ii. 13. 7. Ep. i. 19. 11. A. P. 269.

Nec minus Æneas se matutinus agebat, Virg. Æn. viii 465.

Hanc matutinos pectens ancilla capillos incitet, Ov. A. A. i. 367.

Vespertinumque pererro sæpe forum, Hor. Sat. i. 6. 113.

Serus in cœlum redeas, *Id. Od.* i. 2. 45. See *Od.* i. 15. 19. *Ep.* ii. 1. 16.

Solvite vela citi, Virg. Æn. iv. 574.

Vix primos inopina quies laxaverat artus, Virg. Æn. v. 857.

Stat primam urbem invadere, Sil. ii. 235.

Tuque O cui prima frementem fudit equum tellus, *Virg. G.* i. 12.; *i. e.* primum. See Heyne's note. So prior, alter, tertius, are often put for prius, altero vel tertio loco.

Other adjectives beside those of time are occasionally substituted for adverbs.

Sic tu sapiens (in prose, sapienter) finire memento tristitiam, Hor. Od. i. 7. 18.

Ludisque et bibis impudens (impudenter), Id. Od. iv. 13. 4.

Longique urgent ad littora fluctus (longè), Virg. G. iii. 200.

This is frequently done in the case of plurimus, which is put for multum, plurimum affatim.

Cum se nux plurima silvis induet in florem, Virg. G. i. 187.; plurima, in great abundance, luxuriantly. How much more elegant than to construe it "many a nut."

§ 11. Instead of the possessive pronouns, meus, tuus, ejus, &c. epithets are sometimes put with much elegance.

Sparsissent lacrymæ pectora nostra piæ, Ov. Tr. iv. 3. 2.; piæ, for tuæ.

Nisi causa morbi fugerit venis et aquosus albo corpore languor (ejus corpore), Hor. Od. ii. 2. 15.

Nec patriæ lacrymas continuere genæ (i. e. ejus, or Dædali), Ov. A. A. ii. 70. § 12. It is not an unknown practice in prose, but a very favourite one in poetry, to avoid the superlative degree by means of the comparative, as, nemo illo doction est, for doctissimus est.

Quo non arbiter Adriæ major (i. e. maximus, potentissimus), Hor. Od. i. 3. 15.

Non illo melior quisquam nec amantior æqui vir fuit, aut illâ metuentior ulla Deorum, Ov. Met. i. 320.

Quales neque candidiores terra tulit, neque queis me sit devinctior alter, Hor. Sat. i. 5. 42.

§ 13. The numerals in Latin are many of them very impracticable for poetical purposes; which has caused great variety of usage and combination. We have seen in the last Book, Chap. iii. § 51. how distributives are put for cardinals, &c. It was also customary to divide numbers by compounding cardinals, and sometimes distributives, with the adverbs bis, ter, quater, &c.

Sunt mihi bis septem...nymphæ (xiv.), Virg. Æn. i. 75.

Bis quinque viri (x.), Hor. Ep. ii. 1. 24. Mart. i. 12.

Bis sex thoraca petitum perfossumque locis, Virg. En. xi. 9.

Bis centum anni, Ov. Met. xii. 188.

Ter terni, for novem, Hor. Od. iii. 19. 14.

Bis quini, for decem, Ov. Fast. ii. 54. Virg. Æn. ii. 126. Mart. x. 75.

Bis seni, for duodecim, Virg. Ecl. i. 44.

Bis octoni, for sedecim, Ov. Met. v. 50.

Bis noveni, for octodecim, Id. Met. xiv. 253.

Bis deni, for viginti, Virg. En. i. 381. Mart. ix. 78. Prop. ii. 9. 3.

Ter deni, for triaginta, Virg. Æn. x. 213.

Decies seni, for sexaginta, Ov. Fast. iii. 163.

Bis quinquageni, for centum, Mart. xii. 67.

Adverbs of number are similarly compounded.

Bis decies, for vicies, Mart. i. 12.

Ter decies, for tricles, Auson. Ep. vii. 81.

It is an elegance also to put the distributive number in cardinal, with a substantive in the singular.

Corpus binum, i. e. duo corpora, Lucr. v. 877.

Arbore centenâ fluctum verberat (i. e. with an hundred Virg. En. x. 207.

Terno consurgunt ordine remi, Id. Æn. v. 120.

Bissenus labor Herculis (his twelve labours), Senec. Agail Id. Herc. Fur. 1281.

of 14. A number of years is often elegantly expressed well-known definite period; as lustrum, a space of five ye poetical language, whatever disputes there may be of its extent: hence is derived the adjective bilustris. Olympterm of four years properly, though confounded by the poet the Roman lustrum; Trieteris, triennium, quadriennium, others of the same kind.

Troja fuit lustris obsessa duobus, Ov. Am. iii. 6.27.

Jamque unus lustris geminis accesserat annus (eleven yes)

Addideratque annos ad duo lustra duos, Id.

Vixisti tribus, O Calene, lustris, Mart. x. 38. g.

Jam tria lustra puer-agebat, Ov. Fast. ii. 183.

Cujus octavum trepidavit ætas claudere lustrum (in his syear), Hor. Od. ii. 4. 24.

Circa lustra decem, Id. Od. iv. 1. 6.

Lustris bis quinque peractis, Ov.

Lustra bis dena (100 years), Claud. iv. Cons. Hon. 392.

Pergama bello superatà bilustri, Ov. Am. ii. 12. 9.

In Scythia, nobis quinquennis Olympias acta est; jam tempe lustri transit in alterius, Ov. Pont. iv. 6. 6.

Ut qui prima novo signat quinquennia lustro, impleat immeras Burrus Olympiadas, Mart. iv. 45. 2.

Nec adhuc trieteride plena, Mart. vi. 88. 1.

Tracto duo per quinquennia bello (10 years), Ov. Met. xii. 184.

§ 18. The definite number is often put elegantly for a large indefinite one. Even profe writers put sexcenti sometimes in the same way. "Venio ad epistolas tuas, quas ego sexcentas uno tempore accepi," Cic. Att. vii. 2.

Vidi Hecubam centumque nurus (i. e. plurimas), Virg. Æn. ii. 501.

Non mihi si linguæ centum sint oraque centum (i. e. innumerable), Id. G. ii. 42. Æn. vi. 625.

Idem dictum est centies, Ter. Heaut. v. 1. 8.

Mille meæ Siculis errant in montibus agnæ, Virg. Ecl. ii. 21.

Mille trahens varios adverso sole colores, Id. Æn. iv. 701.

Millies ex illâ audivi, Ter. Andr. v. 4. 44.

Oscila que Venus quinta parte sui nectaris imbuit, Hor. Od. i. 13. 15. This passage ought surely to be referred to this head. It is absurd to suppose that Horace had the quintessence of Paracelsus, or the fifth element of Aristotle in his mind. It merely means much nectar, much sweetness. So Atheneus calls honey the "ninth part of Ambrosia;" and the Scholiast to Pindar [Pyth. ix.] says that honey has been called "the tenth part of immortality."

§ 16. For an indefinite number, the poets sometimes use the definite adverbs bis, ter, and quater. The two latter are often put for valde or admodum, as a kind of periphrasis for the superlative degree.

Ter felix, Ov. Met. viii. 51.

O terque quaterque beati, Virg. Æn. i. 98. Id. Æn. iv. 589.

O mihi felicem terque quaterque diem, Tibul. iii. 3. 26.

Felices ter et amplius, Hor. Od. i. 3. 17.

O quater, et quoties non est numerare, beatum, Ov. Trist. iii. 12. 25.

Again, these three numeral adverbs are used to express the indefinite repetition of an action.

Latin have, in imitation of the poetical style, written "hoc considerandum est, which is certainly incorrect.

- § 20. Much of poetic elegance is obtained from the judicious use of synonymes, which make an agreeable variety, and prevent the too frequent repetition of the same words. Thus Virgil [Æn. vii. 462] calls water set on to boil, undans ahenum; lattices, aque vim, amnem, undam, all in the space of four lines. So in the second Æneid, the wooden horse is called equus, machita, effigies, moles, simulachrum. Æn. viii. 193., the dwelling of Cacus is named spelunca, vastus recessus, saxum opacum, cavum saxum, vastum antrum, ingens regia, umbrosa caverna, domus caligine terca. Phædrus, too, calls his wolf, latro; a frog, stagni incola; a lamb, laniger, bidens, &c.
- § 21. Poetry omits particles which would be inserted in prose, or arranges them differently when inserted. Some of these usages are very elegant.

Non equidem invideo, miror magis, undique totis usque adeo turbatur agris, Virg. Evl. i. 11. In prese it would be number or cum undique, &c.

Role, namque tibi divom pater atque hominum rex et multere dedit fluctus, &c. *Id.* En. i. 65. In prose, instead of namque; would be written *cum* or quandoquidem. Namque has here the well-known force of the Greek $\gamma \lambda_E$.

We shall conclude this chapter with a few more specimens of poetic elegance arising from particles.

Ecce autem is often used in narrative by Virgil to introduce a sudden and strange appearance, Æn. ii. 203. 318., &c.

In is used in comparisons with an accusative of the object of comparison. Portus ab Eoo fluctu curvatus in arcum, i. i. in similitudinem arcus, Virg. Æn. iii. 533. Excisum Euboice latus ingens rupis in antrum, Id. Æn. vi. 42. Quem pellis ahenis in plumam squamis—tegebat (ad similitudinem plumarum), Id. Æn. xi. 771.

Male, coupled with an adjective or participle, has many elegant usages in the poets. First, it signifies parum, minus, non.

Malè concordes, Lucan. i. 87. Malè fidus, Ov. Trist. i. 5. 13. 83. Virg. Æn. ii. 23. Malè gratus (ungrateful), Ov. Am. ii. 18. 83. Malè fortis, Id. Fast. iii. 102. Malè sobrius, Id. Fast. vi. 785. Malè nomen amicum (hostile name), Virg. Æn. ii. 735. Malè parens asellus, Hor. Epist. i. 20. 15. Malè sarta gratia (institutemently patched, ill-mended), Id. Epist. i. 3. 31. Malè suits mens (disordered, insane), Id. Sat. ii. 3. 37. Malè validus, Id. Sat. ii. 5. 45. Malè pertinax (pretending to retain it, but with such gentle resistance as to be easily overcome), Hor. Od. i. 9. 24. So in Petronius, c. 87. malè repugnans.

Secondly, it means excessively, perversely, unpleasantly.

Malè sedulus (troublesome in his officiousness), Ovid. A. A. iii. 699. Malè salsus (ill-timed joker), Hor. Sat. i. 9. 65. Malè feriati (unscasonably), Id. Od. iv. 6. 14. Malè laxus calceus (too leose a shoe), Id. Sat. i. 3. 31. Malè parvus (dwarfish and deformed), Hor. Sat. i. 3. 45.

We must notice also the use of malè with verbs of fearing—malè formido, malè metuo, pessimè timeo, "I am in a horrid fright." This is a comic phraseology, See Plaut. Amph. i. 1. 149. Curcul. v. 3. 6. Ter. Hec. iii. 2. 2., &c.

Quod, in carnest entreaty, is put for in quo, or qua in se, as the Greek 5. Quod ego te per hanc dextram oro et genium tuum, Ter. Andr. 1. 5. 46.

Qued to per genium dextramque deceque penates obsecro, Her. Epist. i. 7. 94.

Quod te per cœli jucundum lumen et auras; per genitorem oro, Virg. Æn. vi. 363. Æn. ii. 141.

Quod is used also for in quo, in a transition from one subject to another, by prose writers, but as a form of entreaty it is peculiar to poets.

Tum verò is elegantly used in narrative when all is lost. Que postquam frustra tentata—tum verò gemitus alto de corde petitos edidit, Or. Met. ii. 620.

Sic, in prayers or vows, is elegantly prefixed to some good wish for the person implored, in requital for the favour asked. Sic tua Cyrneas fugiant examina taxos, sic cytiso paste distentent ubera vacce, incipe si quid habes, Virg. Ecl. ix. 30.

Sic te Diva potens Cypri, &c.—Virgilium reddas innin precor, Hor. Od. i. 3. 1:

Sic tibi cum fluctus subterlabere Sicanos Doris aman non intermisceat undam, incipe, Virg. Ecl. x. 5.

Adnue, sic tibi sint intonsi, Phœbe, capilli, sic tua perpetibi casta soror, Tibul. ii. 5. 121.

Adnue, sic vestris respiret Byrsa tropæis, Sid. Apol. C. Stoice, post damnum sic vendas omnia pluris (die mil me stultitiâ insanire putas? Hor. Sat. ii. 3. 300.

Ubi, ubi est, are elegant formulæ for periit, or periems En promissa fides thalamis ubi, perfide nunc est? Sil. a. Cadme quid hoc? ubi pes—et color, &c.? Ov. Met. iv. Ubi pernicitas nota illa est? Phædr. i. 9. 4.

Ut is often put for quanto. Ut melius! Hor. Od. i For quantopere or quomodo (as, ut vidi, ut perii), it is u prose also.

CHAP. II .- On the Ornaments of Poetry.

Those decorations which arise from tropes and figures belong to a rhetorical treatise, or to an exposition of the poetry in general, not of Latin poetry in particular. It is necessary, however, to give a brief sketch of the princip these, in order that the terms afterwards employed may be feetly intelligible to the young reader, and to those who have facility or inclination to consult larger works. There are ornaments exclusively belonging to Latin poetry; those, may which depend upon structure, pause, rhythm, arrangements words, and the adaptation of the style to the subject, which admit of some illustration and instruction; but must for most part be left to the ear, the observation and the good us the student.

§ 1. A trope is the use of a word in a sense which literally strictly does not belong to it. Of this figure there are divisions which we shall notice—Metaphor, Metonymy, Spedoche, and Ironia.

§ 2. A metaphor has been defined, a simile contained in a word; that is, when two things bear a resemblance to each other, the one may, by this figure, be put for the other.* For instance; speaking of a warrior, if we say, "Medios in hostes furent prosiliit leo," it is a metaphor; the similitude is contained in the single word leo; but if we say, "Medios in hostes, veluti leo, furens prosiliit heros," it is no longer a metaphor, but a simile.

It does not follow, however, that wherever there is a resemblance, it may be metaphorically applied. Thus Virgil [Æn. iv. 402] compares the Trojans, busied with their preparations for departure, to ants; the simile is apt and striking; but to turn this to a metaphor, and simply to put "the ants" for a toiling multitude, would be highly absurd.

a. For a young composer it is necessary to be very cautious in the use of metaphors. The accurate resemblance of the two things, at least in the point on which the comparison turns, must be first ascertained; if there be not such, the metaphor is crude and harsh, and becomes rather a conceit than a legitimate and pleasing ornament. To call rain "lacrymæ polorum;" the sky, "pratum ætherium;" thunder, "tuba cœli," and so forth, may be fanciful and ingenious, but nevertheless cold, puerile, and exaggerated. The metaphor of Lucretius, "florentia lumina flammis," iv. 451., is rather to be excused than commended; there is a poetical warmth in it that somewhat redeems its audacity. Virgil seems to have followed him—"florentes ære catervas," Æn. vii. 804. This is still bolder, and not an improvement upon his model. Manilius, pursuing the same track, puts flores for stellæ, Astr. v. 726. ‡

Boldness, however, in itself, is no fault in a metaphor; its

^{* &}quot;Similitudinis est ad verbum unum contracta brevitas, quod verbum in alicuo loco tanquam in suo positum, si agnoscitur, delectat; si simile nihil habet, repudiatur."—Cic. de Orat. iii. 39. see Petavius's note to this passage.

[†] The author of the Letter to Julia has put this metaphor in the best form, but it is still a mere conceit—

[&]quot;The dews of the ev'ning most carefully shun

[&]quot;Those tears of the sky for the loss of the sun."

[‡] Cowley, who would fain compensate his want of high poetic power by the uncontrolled exercise of his fancy, has the same conceit in his hymn to Light—

defect generally lies in the inaptitude or want of sinks the image. It is the iron door of Britomartis, "on with writ be not too bold;" * and to enter it requires no less in than confidence. Lucretius calls sun-bearns "lucids the it. 147, ii. 59. The figure is a hold one, but so apt and withal, that it does not seem to overstep the modesty of a Cicero [De Or. iii. 40] finds fault with the phrase oction and Quintilian [Inst. viii. 6. 17.] does not approve of get being called capitis nives. There does not seem, hower, thing to blame in either of these; the latter is in Home iv. 13. 12. and answers to our own poetical expression to there. There is an overniceness and fastidiousness in the demnation.

A metaphor should be taken from well-known object, the allusion may be recognized at a glance. "Montes we aquarum," says Ovid, Trist. i. 2. 19. and every one at a derstands the idea intended to be conveyed. But if you substitute Alpes or Atlantes, or Ætnæ volvuntur aquarum ridiculous and obscure would it appear. It would be a two tropes, a metaphor, and a metanymy, into one world.

Care must be taken that there be not too great a disput tween the thing itself and the term substituted for it; by an elevated subject may be debased, and a mean one exake a farcical sort of dignity. To call mountains, "verquest the warts of the earth; hoar-frost, "lepra brumalis," the properties of winter; a swelling sea, "mare hydrope laborans," well monstrous, except for the joke's sake in comedy or Images, however, may sometimes be taken from common without loss of dignity. Virgil and others call the sun to call, and there is no objection to it. But if the image be from any thing low or offensive, even an accurate resemble.

Thou in the moon's bright chariot proud and gay
Dost thy bright wood of stars survey,
And all the year dost with thee bring
Of thousand flow'ry lights thine own nocturnal spring.

^{*} Spencer, Faerie Queene, b. iii. canto xi. 54.

[†] Deinde videndum est ne longè simile sit ductum. Syrim per nuonii, scopulum libentius dixerim; Charybdim bonorum, voraginem per facilius enim ad ea, quæ visa, quam ad ea quæ audita sunt, ments feruntur.—Cic. de Or. iii. 41.

does not remove the disgust. "Nolo morte dici Africani eartratam esse republicam: nolo stercus curiæ dici Glauciam: quamvis sit simile, tamen est in utroque deformis cogitatio similitudinia," Cic. De Orat. iii. 41. Again, the substituted image most not be too great for the actual subject. A riotous entertainment must not be called "tempestas comissationis," nor a door, "the wooden guardian of our privacy." See Pope's "Art of Sinking in Poetry," for some ludicrous examples of this fault.

When a word is used metaphorically, no other word should be used in the sentence which does not correspond to the metaphorical term in its literal sense also. The line of Ovid, "Sorbent avide precordia flamme," Met. ix. 172, has been found fault with on this score. The agony of Hercules produced by the poisoned vest, might aptly be compared to the burning of fire. But the effects should then, be represented by terms applicable to fire, which sorbeo is not, except by another metaphor. So Longinus reprehends the phrase "living sepulchres" as applied to vultures; for sepulchres never are alive.* Cowley, in the same way, calls glow-worms "living spangles." But these are little inaccuracies for which poets ought not to be too severely visited.

A far greater fault is confusion of metaphor of which a few instances are here given.

At regina gravi jamdudum saucia curâ vulnus alit venis et cæco carpitur igni, Virg. Æn. iv. 1. Her love is first a wound, then a fire. The same blunder is committed in the same book, v. 66.

Nemo adeo ferus est qui non mitescere possit, si modò cultura patientem præbeat aurem, Hor. Epist. i. 1. 39. Ferus, mitesco, and cultura all agree very well in a metaphor taken from the cultivation of wild fruits. But who ever heard of "lending a patient ear to cultivation."

Quid immerentes, &c. Hor. Epod. vi. The whole of this precious production is a tissue of confusion. First, the poet is metaphorically a wolf; then he assimilates himself to a dog; then he is metaphorically a bull; then you may resemble him to

[•] Milton, as if in defiance of this critic, employs the same image considerably exaggerated—

[&]quot;Myself my sepulchre, a moving grave."-Samps. Agon.

Archilochus or Hipponax, which you please; and lasty not like a snivelling boy.

Quanta laborabas Charybdi, digne puer meliore flammi, Od. i. 27. 19. A mixture of fire and water, which, as a wittily remarked, would produce more than one sort of these days of criticism.

Rebus angustis animosus atque fortis appare; sapients contrahes vento nimium secundo turgida vela, Hor. Od. i. This is a fault of a different kind; the former part is to literally, the latter metaphorically. The same accusation to the opening of Od. i. 5. and ii. 10.

These are the faults principally to be guarded against introduction of metaphors. They must be used, too, will ence to the subject; where there is much passion and struing they have no place; a person under great excitement of stay to decorate his language. This is the great fault of he cares not for the situation of his characters so that he pretty sayings into their mouths.

Metaphors that assign human feelings and actions to imbeings are particularly pleasing.

Herbæ sitiunt, Virg. G. iv. 402.

Pontem indignatus Araxes, Id. Æn. viii. 728.

Miraturque novas frondes et non sua poma, Id. G. ii. 82 of a tree engraffed with slippings from another stock.

Miratur nemus insuetum fulgentia longe scuta virûm, liviii. 92.

Nec retia cervis ulla dolum meditantur, Id. Ecl. v. 61.

Horrendamque cultis diluviem meditatur agris (the Aufidus), Hor. Od. iv. 14, 28.

Nec varios discet mentiri lana colores, Virg. Ecl. iv. 42.

Et prelis non invidet uva Falernis, Stat. Th. iii. 27.

Luce sacrâ requiescat humus, Tibul. ii. 1. 5.

Te nemus Angitiæ, vitrea te Fucinus unda, te liquidi fe lacus, Id. Æn. vii. 759.

Ipsi lætitià voces ad sidera jactant intonsi montes: ipsi carmina rupes, ipsa sonant arbusta, Id. Ecl. v. 63.

. Ipsir ta sontes, ipsa hæc arbusta vocabant, Id. Ecl. i. 40.

Et quoties ego te, toties lacus ipse vocabat, ipse locus miseræ ferre velbat opem, Ov. Her. x. 23.

Sictioninum sterilis sæpe fefellit ager, Id. A. A. i. 450.

Segetis certa fides meæ, Hor. Od. iii. 16. 30.; meaning that his fields keep good faith with him.

15 Laborantes sylvæ, Hor. Od. i. 9. 3.

19 Rables Tyrrhena (the wrath of the Tuscan sea), Claud. R. P.

b. Allegory is a continued metaphor; that is, the metaphor contained in one word is kept up through the whole sentence.

Spectatum satis et donatum jam rude quæris Mæcenas iterum antiquo me includere ludo, Hor. Epist. i. 1. 2. The metaphor taken from a retired gladiator is here expanded into an allegory.

Pindarum quisquis studet æmulari, Iule ceratis ope Dædaleâ nititur pennis, vitreo daturus nomina ponto (an allegory); monte decurrens velut amnis (a simile), &c., Id. Od. iv. 2. 1.

Multa Direcum levat aura cycnum, tendit Antoni, quoties in altos nubium tractus (an allegory) ego apis Matinæ more modoque (a simile), Id. ib. 25.

c. Prosopopæa, or personification, is a branch of metaphor. Its nature is to assign human feelings and actions to abstract ideas, creatures that have no existence but in the imagination.

Furor arma ministrat, Virg. Æn. i. 154.

Te somnus fusco velavit amictu, Tibul. iii. 4. 55.

Sed mihi tarda gelu sæclisque effæta seneeta invidet imperium, Virg. En. viii. 508.

Rarò antecedentem scelestum deseruit pede pæna claudo, Hor. Od. iii. 2. 31. So like that of Tibullus, "Sera tamen tacitis pæna venit pedibus," i. 9. 4.

Jam Nox jungit equos....postque venit tacitus fuscis circumdatus alis Somnus, et incerto Somnia nigra pede, Tibul. ii. 1. 88.

Personification should be sparingly employed in composition. Still more rarely should it be expanded into an allegory; a prac-

tice only allowable in long poems. As instances or modes the description of Fame, Virg. En. iv. 174.; of Famine, 0.1 viii. 789.; of Envy, Id. Met. ii. 775.; of the works of Tibul. i. 10. 45.; of Hope, Id. ii. 6. 20., and the "Ingarduci Patriæ trepidantis imago," Lucan. i. 186.

- § 3. Metonymy is the substitution of one word for and account of some external connexion or dependance between Of this figure there are four kinds; metonymy of confect, of subject, and of adjunct.
- a. Metonymy of cause is so called, when the cause is the effect, the material for the thing composed, the makes thing made, and the patron deity for the thing presided on

Ruit arduus æther, et pluvik ingenti sata læta, boumquel diluit, Virg. G. i. 324.

Columen eversum occidit pollentis Asiæ cælitum egregini (Troy, that is), Senec. Troad. 425.

Quo sidere (at what time of the year), Virg. G. i. 1.

Bacchus (i. e. the vine) amat colles, Virg. G. ii. 113.

Fertilis Bacchus (i. e. vineyard), Hor. Od. ii. 6. 19.

At rubicunda Ceres (harvest) medio succiditur æstu, Fr. i. 279. Æn. viii. 181.

Cereremque (bread) canistris expediunt, Id. Æn. i. 701.

Accendamque omnes insani Martis (war) amore, Id. £: 550.

Pollio amat nostram, quamvis sit rustica, Musam (Bustrain), Id. Ecl. iii. 84.

Si fortè morantes sparserit, aut præceps Neptuno (the simmerserit Eurus, Id. G. iv. 28.

Tentare Thetin (the sea) ratibus, Id. Ecl. iv. 32

Totis Vulcanum (fire) spargere tectis, Id. Æn. vii. 77.

Nullique animum flexere Hymenæi (nuptials), Id. G. iv. 51

Ut vigil infusa Pallade (oil) flamma solet, Ov. Tr. iv. 5.4

Are (trumpet) siere viros, Virg. En. vi. 165.

Rapit mma manu nodisque gravatum robur (club), Id. Æn. √lil. 220.

Heret lateri lethalis arundo (arrow), Id. Æn. iv. 73,

Agrestem tenui meditaris arundine (pipe) Musam, Id. Ecl. vi. 8.

Nec nautica pinus (ship) mutabit merces, Id. Ecl. iv. 38.

Fulvum mandunt sub dentibus aurum (golden bit), Id. An. vii. 279.

Pleno se proluit auro (golden cup), Id. Æn. i. 743,

Tota licet veteres exorment undique cere (waxen images) atria, Jup. viii. 12.

Phidiacum vivebat ebur (ivory statues, carved by Phidias, which seemed to live and breathe), Id. viii. 108,

b. By the metonymy of effect, the effect is put for the cause, the consequent for the antecedent.

Mediasque fraudes palluit audax (she was terrified, and therefore grew pale), Hor. Od. iii. 27. 28.

Viridi fontes induceret umbrâ (with boughs producing shade), Virg. Ecl. ix. 20.

Tremulas excutit Africus umbras (leaves), Calpurn. v. 101.

Cacus Aventinæ timor atque infamia sylvæ, non leve finitimis hospitibusque malum, Ov. Fast. i. 551.

Scipiadas, cladem Libyæ, Virg. Æn. vi. 842.

Pallida mors æquo pede, &c., Hor. Od. i. 4. 13.

Subeunt morbi tristisque senectus, Virg. G. iii. 67.

c. By metonymy of the subjunct and adjunct, the possessor is put for the possession, the emblem for the thing signified, the time or place for the thing therein transacted, and the reverse of these.

Jam proximus ardet Ucalegon (the adjoining house of Ucalegon), Virg. En. ii. 312.

Non illum populi fasces, non purpura regum flexit, Virg. G. ii. 496. The insignia of the royal, or consular office, for the office itself.

Victrices aquilas (troops) alium laturus in orbem, Lucan, iv. 216.

Vestra meos olim si fistula dicat amores, Virg. Ed. 11 your pastoral verse—for which avena, and arundo are in So for heroic poetry, tuba is used; for the lyric, lyri, dibarbitos, fides, cithara; for comedý, soccus: for excepturnus, as in the following instances.

Pierià caneret cum fera bella tubà, Mart. x. 6. 6.

Fide Teïa dices laborantes in uno Penelopen vitreamque Hor. Od. i. 17. 18.

Hunc socci cepere pedem, grandesque cothurni, Id. Al. So other emblems are used; toga, oliva or olea, claum templum, for peace; arma, sagum, for war; laurus, laurus, for victory. Examples of these would be needless.

Seges, for ager, Virg. G. i. 47.

Vina coronant (cups filled with wine), Id. Æn. i. 728.

Superest, tercentum messes, tercentum musta videre, 0 xiv. 146., messis being elegantly put for summer, musta autumn.

Hinc ope barbaricâ variisque Antonius armis Ægyptum norientis et ultima secum Bactra vehit, Virg. Æn. viii. 685-countries for their inhabitants.

Nec nautica pinus (nautæ) mutabit merces, Virg. Ecl. in.

Idem inficeto est inficetior rure (rusticis), Catul. xx. 14.

Millia frumenti tua triverit area centum, Hor. Sat. il the threshers on the floor.

Area dum messes sole calente teret, Tibul. i. 5. 22.

Pocula si quando sævæ infecere novercæ, Virg. G. ii. 383, i liquor in the cups.

To this species of metonymy may be referred the practize expressing a people or nation by the name of the principal in their country; either by substituting the name of the for the name of the people, or by calling them drinkers of river.

Euphraten Nilumque move, quo nominis usque nostri i venit, Lucan. ii. 633.

Hinc movet Euphrates, illinc Germania bellum, Virg. G. i. 509.

Pax erat et....tradiderat famulas jam tibi Rhenus aquas, Ov. Fast. 1. 285.

Medumque flumen (the Euphrates)—minores volvere vortices, Hor. Od. ii. 9. 21. The idea of the conquered river lowering his content is a very fine one. The following passage contains the same.

Euphrates ibat jam mollior undis, Virg. Æn. viii. 726.

Non qui profundum Danubium bibunt, edicta rumpent Julia, Hor. Od. iv. 15. 21.

Me peritus discet Iber Rhodanique potor (the Galli Lugdunenses), Id. Od. ii. 20. 20.

- § 4. Synecdoche is a change of terms, arising from the internal nature of a subject; it puts the whole for a part, a part for the whole; the genus for the species, the species for the genus; the individual for either, and vice versâ.
- a. Irriguumque bibunt violaria fontem (aquam), Virg. G. iv. 32.

Ingens a vertice pontus (fluctus) in puppim ferit, Id. Æn. i. 115.

Effluit imber spumens, et magno puppim procul æquore vestit, Val. Flacc. iv. 666.

Egerit hic fluctus equorque (aquam marinam) refundit in equor, Ov. Met. xi. 487.

In foribus pugnam ex auro solidoque elephanto (ebore), Virg. G. iii. 26. Æn. vi. 895.

Quis desiderio sit pudor aut modus tam cari capitis (viri), Hor. Od. i. 24. 1. Gr. φιλήν κεφαλήν.

O multa fleturum caput! Hor. Ep. v. 74.

Gallica nec lupatis temperat ora frenis (equos Gallicos), Hor. Od. i. 8. 6.

Tum pavidæ matres tectis (ædibus) ingentibus errant, Virg. Æn. ii. 489. So mænia is put for urbs; puppis, prora, carina, trahs, for navis; mucro, for ensis; phalanx, cohon, in army, &c.

Fide Teïa dices, &c., Hor. Od. i. 17. 18., i.e. cithail use of fides, a string, in the singular is peculiar to poety.

Cum domus Assarici Phthiam clarasque Mycenas serving ac victis dominabitur Argis, Virg. En. i. 288. Phthis country of Achilles; Mycenæ, the royal abode of Agama Argi, then inhabited by Diomede, are, with excellent effect the whole of Greece. So Argi is used for Greece, Exivi. 839. by the example of Homer.

Veniet lustris labentibus ætas (i. e. annis), Id. Æn, i. 98 this figure observe the elegance of putting a season for a year, as in the following instances.

Tertia dum Latio regnantem viderit estas, ternaque tra Rutulis hiberna subactis, Id. Æn. i. 265.

Nam te jam septima portat omnibus errantem terris et fi estas, Id. En. i. 755.

Ut careo vobis, Scythicas detrusus in oras quatuor and Pleïas orta facit, Ov. Pont. i. 4. 12.

Seu plures hiemes seu tribuit Jupiter ultimam, Hor. 6

Post certas hiemes uret Achaïcus ignis Iliacas domos, li. i. 15. 35.

To this figure may also be referred the "drinkers of an used for a whole people. See § 3. c. of this Chapter.

b. The second kind of Synecdoche uses the species for genus and individual; the genus and individual for the species

Sidere clarior (sole), Hor. Od. iii. 1. 42. So, sidere publi Id. Od. iii. 9. 21. Ætherio exarsit sidere limus, Ov. Mct. i. 5

Ignes minores (sidera), Hor. Od. i. 12. 47.

Triste lignum (arbor), Id. Od. ii. 13. 11.

Densus aër (nebula), Id. Od. ii. 7. 14.

There is great beauty when the genus is put for the speci individual, with a distinguishing epithet which clearly point the thing intended. Thus, birds are called, geng etheris in an eagle, Jovis armiger ales; a cock, avis nuncia lucis; fish, genus equareum, greges squamigere, gentes fluctivage, populus natantum; a laurel, arbor Phebea; a myrtle, arbor Paphia, or Veneri gratissima; a rose, flos Prestanus, &c.

But it is still more ornamental to put the species or individual for the genus; a specific idea for a general one. This is much done in Lyric poetry, in highly-coloured descriptions, and in comparisons. Thus, for any tree, the poets mention specifically, populate, pinus, quercus, ornus, &c.; for any flower, rosa, lilium, viola; for any river, Tanaïs, Rhodanus, Tiberis; for any wind, Africus, Notus, Boreas; for any mountain, Caucasus, Taurus, Olympus; for any wine, Falernum, Chium; for any sea, Adria, Tyrrhenum, Ægeum, &c. Horace begins his ode, Lib. ii. 9. with this sentiment—"Rain does not fall for ever; seas are not always stormy; ice does not remain the whole year round, nor are woods constantly shaken by the wind," Now let us see how these bald ideas look in their poetic dress.

Non semper imbres nubibus hispidos
Manant in agros; nec mare Caspium
Vexant inæquales procellæ
Usque, nec Armenius in aris,
Amics Valgi, stat glacies mers
Menses per omnes; aut Aquilonibus
Querceta Gargani laborant
Et foliis viduantur orni.

For any seas, the Caspian is specifically put; the Armenian shores represent frozen regions in general; Aquilones, one kind of wind stands for all; Querceta Gargani, the trees of any place; orni adds force to querceta. This in able hands is an exquisite ornament. No one understood its power better than our own Milton. His similes are almost always drawn in this specific manner. How picturesque is his method of expressing the multitudes of the fallen spirits in Hades,

"who lay entranced Thick as autumnal leaves that strew the brooks In Vallambrosa, where the Etrurian shades High over-arched embower; or scattered sadge Afloat, when with fierce winds Orion armed Hath vexed the Red-sea coast, &c.—B. i.

This ornament has peculiar force when the species are vidual put for the general idea is particularly distinguation among its own kind. Unless, indeed, there be some run this kind, the expression will be either frigid or obscure.

Mauri jaculis, Hor. Od. i. 22. 2. The Moors were remainded for their use of missiles.

Sardiniæ segetes feracis, Id. Od. i. 31. 4. put for any feritand with great propriety; for Sicily, with its neighbor dinia and Corsica, were at one time the granaries of Rose

Calabriæ armenta, *Id. ib. 5*. the pastures of Calabria mentioned by the poets as being singularly luxuriant.

Syra merx, Id. ib. 12. The Syrian for any valuable of dize. The trade of the Syrian and Syro-Phoenician concelebrated from the earliest times.

Ubi non Hymetto mella decedunt viridique certat bacca fro, Id. Od. ii. 6. 14. where honey and oil were of the quality.

Quo pinus ingens albaque populus, Hor. Od. ii. 3.9 trees much esteemed in Italy, and therefore aptly introducted the description of a pleasant spot.

Pæstanis rubeant æmula labra rosis, Mart. iv. 10. Calib Pæstanas vincat odore rosas, Ov. Pont. ii. 4. 28. At Pæsta Lucania, the roses were most beautiful, and blossomed twis the year.

Ebur Indicum, Id. Od. i. 31. 6.

Que vires jaculis! vel cùm Gortynia tendis spicula, &c. quo more Cydon, quâ dirigit arte sagittas Armenius, refig! sit fiducia Partho, Claud. iv. Cons. Honor. 527. For any he names those manufactured at Gortyna in Crete, for the skilful archers, the Cydonian of Crete, the Armenian, and Parthian, who shoots as he flies.

Poculaque inventis Acheloïa miscuit uves, Virg. G. i.9. the Greek custom, putting the water of Acheloüs for was general.

Zephyris agitata Temple, Hor. Od. iii. 1. 24. Unix

image of Tempe, considered by the ancients a perfect paradise, he represents any delightful valley, See Virg. G. ii. 469.

Qui'Curios simulant, Juv. ii. 3. They who make pretence to the purest morality.

It may be referred to that kind of synecdoche, which puts the genus for the species, when the patronymic or gentile noun is put for a proper name; as, Anchisiades, for Æneas; Cecropidæ, for the Athenians; Thaumantias, for Iris; Dardanidæ, for the Trojans; Æacides, for Pyrrhus; Trojugeni, for Roman noblemen; Erycina, for Venus; Ithacus, for Ulysses; Delius or Cynthius, for Apollo, &c. Take care, though, that the parent or country of the person spoken of be so well known as to cause no obscurity.

Much more may be said on the subject of Synecdoche, more, indeed, than any system of rules could comprehend. A great deal must be left in this, as well as other figures, to the taste reading, and observation of the scholar.

§ 5. a. Ironia, for which there is no accurately corresponding term, either in Latin or English, is a figure by which something is implied beyond what is expressed, "more is meant than meets the ear." The Socratic Ironia has nothing to do with the poetical figure we are now treating upon, and which indeed might with more propriety be called usings or hirters. A few instances will illustrate its meaning better than many explanations.

Non aspernor, i. e. cupio, delector, cum voluptate facio. Non aspernata rogari, Stat. Sil. i. 2. 105. i. e. was pleased with the request, and complied with it. Pan deus Arcadiæ captam te, Luna, fefellit. In nemora alta vocans nec tu aspernata vocantem, Virg. G. iii. 392. Like Milton's phrase, "nothing loth," i. e. much desiring.

Non dedignor, in the same sense. Is me nec comitem nec aspernatus amicum est, Ov. Pont. i. 7. 33. i. e. greatly wished for me as a companion and friend.

Non sperno, the same. Est qui nec veteris pocula Massici spernit, Hor. Od. i. 1. 19. delights in them.

Non fastidio, the same. Somnus agrestium lenis virorum non humiles domos fastidit, Hor. Od. iii. 1. 21.

Non pessimus, i, e. optimus. Neque tu pessima un ferres, Hor. Od. iv. 8, 4.

Non levis, i. c. gravissimus. Cura non levis, Ho. 14. 18. Sithoniis non levis Evius, Id. Od. i. 18. 9. i. ap ing them very severely.

Non humilis, i. c. superbus, elatus. Non humilis mis umpho, Hor. Od. i. 37. 32.

Non indecorus. Non indecoro pulvere aordidos, lle. ii. 1. 22. with honourable dust.

Illaudati Busiridis aras, Virg. G. iii. 5, the infamous.

The figure called Euphemism is a species of Ironia; when a milder term is substituted for an awful or ill-case especially in periphrases for death and to die.

Ergo Quinctilium perpetuus sopor urget, Hor, Od. i. 24 Olli dura quies oculos et ferreus urget somuns, Firg, Es.

Ah, te meæ si partem animæ rapit maturior vis, Hor. 17.5.

Supremum carpere iter comites parati, Id. ib. 11.

O sæpe mecum tempus in ultimum deducte (in imminest ger of perishing), Id. Od. ii. 7. 1.

Urges flebilibus modis Myten ademptum, Id. Od. ii. 9. 14 Ademptus Hector, Id. Od. ii. 4. 10.

b. This custom is doubtless of Grerian origin. There we kinds of tropes which are rather due to the refinement of ricians than to the necessity of learners; and which, the may be passed over, as merely loading the memory with terms, and obstructing rather than promoting thousand ledge of the beauties of poetry. We shall mention one the Hyperbole, which magnifies or diminishes an object beyond the bounds of strict truth. Of this we subject examples.

Quis non Latino sanguine pinguior campus, sepulchi i prelia testatur auditumque Medis Hesperiæ sonitum ruine! gurges aut quæ flumina, &c. Hor. Od. ii. 1. 29. Illius immense ruperunt horrea messes, Virg, G. i. 40. So in Tibullus, Distendet spicis harrea plena Ceres, ii. 5, 84.

- § 6. We here take leave of the trope. Of inferior figures, there are some affecting the thought, others the words. We shall begin with the former.
- a. Antithesis is a figure which sets one part of a sentence in opposition to another,

Improbe, multarum quod fuit, unus habes, Ov. Her. xv. 20.

Sed merita et famam corpusque animumque pudicum cum male perdiderim, perdere verba leve est, Id. Her. vi. 5.

Capisti mellus quam desinis; ultima primis cedunt; dissimiles hic vir et ille puer, Id. Her. ix. 23.

Gratias tibi maximas Catullus agit pessimus omnium poeta: tanto pessimus omnium poeta quanto tu optimus omnium patronus, Catul. xivii. 4.

Una de multis face nuptiali digna, Hor. Od. iii. 11. 33.

Privatus illis census erat brevis, commune magnum, Har. Od. il. 15. 13.

Pallida Mors æquo pulsat pede pauperum tabernas regumque turres, Hor. Od. i. 4. 13.

The Antithesis is a glittering, but not a valuable ornament. Its proper place is in an epigram, or in playful poetry. Ovid's continual effort to comprehend as many as possible in his couplets often make him very tiresome. He is successful sometimes; is often very smart and ingenious in balancing his antitheses, especially when they lie rather in the thought than in the words. The figure, however, should be carefully excluded from grave, elevated and passionate subjects. An antithesis may be neat, amusing, and ingenious; but can never be either dignified or pathetic. How much, then, is it out of place (where it is so often found) among the high-flown narratives of the Metamorphoses, or the plaintive sorrows of the Heroides.

b. By the Oxymorum (δξύμωςον), words seemingly contradictory are united together. This is very usual in the Greek.

Mirry αμήτως, δωςα άδωςα έχθεων, in Sophocles; and in all the tragedians such phrases occur as γάμος άγαμος, παρθένος άπαρθων, πολέμος άπόλεμος, κόσμος άκοσμος, χάρις άκαρς, γλυκύπικες, 800.

Facili savitia negat, Hor. Od. ii. 12. 26.

Insanientis dum sapientiæ consultus erro, Id. Od. i. 34. 2.

Impietate pia est, Ov. Met. viii. 477.

Facto pius et sceleratus eodem, Ov. Met. iii. 236.

c. Interrogation is sometimes used with great effect in the expression of a passion, as indignation or complaint. One example will suffice.

Quid non mortalia pectora cogis, auri sacra fames? Virg. Æn. iii. 57.

d. Apostrophe is an address to some object beside the immediate and principal subject. There are three modes of employing this figure. First, when inanimate or irrational beings are addressed to add force or pathos.

Si mens non læva fuisset, impulerat ferro Argolicas fædare latebras: Trojaque nunc stares Priamique arx alta maneres, Virg. Æn. ii. 56.

Crudeles somni, quid me tenuistis inertem? At semel eternâ nocte premenda fui; vos quoque crudeles venti nimiumque parati, flaminaque in lacrymas officiosa meas, Ov. Her. x. 111.

Validam vi corripit hastam—vociferans: Nunc O nunquam frustrata vocatus hasta meos, Virg. Æn. xii. 95.

Terretur minimo pennæ stridore columba unguibus, accipiter, saucia facta tuis, Ov. Tr. i. 1.75.

Again, when the person of the narrative is in danger or distress, or dead, he is sometimes addressed by the poet in his own person. Thus Ovid, in the story of Narcissus,

Credule, quid frustra simulacra fugacia captas? Quod petis est nusquam, &c. Met. iii. 432.

O mother, yet no mother, 'tis to you
 My thanks for these distinguish'd claims are due.—Sovage.

Arge jaces, quodque in tot lumina lumen habebas exstinctum est, Id. Met. i. 718.

Inde domum repetens puppim conscendit Arion; atque ita quesitas arte ferebat opes. Forsitan, infelix, ventos undamque timebas, &c., Id. Fast. ii. 95.

But the great use of apostrophe, and where it appears to most advantage, is in enumeration; by which the tædium of a monotonous catalogue of names is avoided, and an agreeable variety produced.

Percunt Hypanisque Dymasque, confixi a sociis; nec te tua plurima, Pantheu, labentem pietas nec Apollinis infula texit, Virg. Æn. ii. 427.

Hec Decios, Marios, magnosque Camillos, Scipiadas, duros bello, et te, maxime Cæsar, Id. G. ii. 170.

Quis te, magne Cato, tacitum, aut te, Cosse relinquat? Id.

Nec Tantalus undam captavit refugam, stupuitque Ixionis orbis; nec carpsere jecur volucres, urnisque vacarunt Belides, inque tuo sedisti, Sisyphe, saxo, Ov. Met. x. 41.*

(Tellus) edidit innumeras species, partimque figuras rettulit antiquas, partim nova monstra creavit; illa quidem nollet, sed te quoque, maxime Python, tum genuit, Id. Met. i. 436.

Vos quoque, flexipedes hederæ, venistis, *Id. Met.* x. 99., after a list of the trees which followed Orpheus.

Ipse ego cana legam—mala castaneasque nuces—addam cerea pruna,—et vos, O lauri carpam, Virg. Ecl. ii. 54. See also G. i. 215.

e. Epiphonema, or exclamation, is used to express strong and sudden emotions, or in weighty sentiment; but beware of its frequent introduction.

Tantæne animis coelestibus iræ? Virg. Æn. i. 11.

The very point imitated by Pope, in his Ode on St. Cæcilia's day.
 Thy stone, O Sisyphus, stands still,
 Ixion rests upon his wheel,
 And the pale spectres dance.

Tante molis erat Romanam condere gentem! Id. ib. 37.

Tantum relligio potuit suadere malorum! Lucr. i. 101.

Tantus amor laudum, tante est victoria cure! Virg. G. iii. 112.

Vix Dædalus ipse reverti ad limen potuit; tanta est fallacia:

· Heu quante scelerum mortalibus ægris naturam nesêire Del! Sil. iv. 127.

Heu quantum fati parva tabella vehit, Ov. Fast. ii. 405.

Pœnè simul visa est, dilectaque, raptaque Diti; usque adeò est properatus amor, Id. Met. v. 395.

Aded in teneris consuescere multum est, Virg. G, ij. 272,

Heu quam difficile est crimen non prodere vultu! Yix oçular attollit hume, Ov. Met. ii. 447.

Quantum animis erroris inest! Parat inscia rerum infelix epulas hostibus, &c., Id. Fast. ii. 789.

f. Aposiopesis (àmoriámnois), called by Cioera reticentia, it a sudden breaking off of the discourse from violent emotion.

Quos ego — Sed motos præstat componere fluctus, Virg. In. i. 185. He was going on to say gravissime uloiscar, puniam; proome such thing, but is interrupted by the necessity of componing the raging sea.

Cantando tu illum ?--- (vicisse te sis), Id. Ecl. iii. 25.

Novimus et qui te (corruperit), Id. Eel. iii. 3.

· Ecquis erit mecum juvenis qui primus in hostem—— (irruat), Id. Æn. ix. 51.

Dones Calchante ministro—— Sed quid hec autem nequidquam ingrata revolvo? Id. Æn. il. 100. Sinon, with consummate art, breaks off his narrative just as he has raised the expectations of his hearers to the highest.

Quem quidem ego si sensero—— Sed quid opus est verbis, Ter. Andr. i. 1. 135.

Egone illam——? quæ illum——? quæ me——? quæ non——? Sine modo: mori me malum. Sentiet qui vir siem, Id. Eun. i. 1. 20., i.e. Egone illam adeam ? quæ illum recepit ? quæ

- § 7. The figures of words are, for the most part, trivial chough. Some we shall mention, which have force, in their proper places; but their use depends more upon good taste and observation than any precepts that could be given.
- a. Brachylogia is the condensing of two ideas or more into one; as in the following examples.

Liquefactaque saxa sub auras cum gemitu glomerat, Virg. Æn. iii. 576., i. e. agit sub auras glomerans.

Pars pedibus plaudunt choreas, Id. Æn. vi. 644., i. e. ducunt choreas cum plausu pedum.

Jurandasque tuum per nomen ponimus aras, Hor. Epist. ii. 1. 16., i. e. tangendas, sic ut juremus per nomen tuum.

Terruit gentes grave ne rediret sæculum Pyrrhæ, Id. Od. i. 2. 5., i.e. terruit ut timerent ne, &c.

Ne virilis cultus in cædem et Lycias proriperet catervas, *Id. Od.* i. 8. 15., i. e. proderet ut proriperetur.

Multos pallere colores, Prop. i. 15. 39., i. e. pallendo referre.

b. Asyndston, is the omission of the connecting particle.

Que nos comibus exhaustos jam casibus omnium egenos, urbe, domo socias, Virg. Æn. i. 602.

- c. Polysyndetan, or the frequent repetition of the copulative, was noticed in the last Book, Chap. iii. §. 39.
- d. By Epizeuxis the same word is repeated with emphasis.

O cives, cives, quærenda pecunia primum, virtus post nummos, Hor. Epist. i. 1. 58:

Sed moriamur, ait, sic, sic juvat ire sub tumbras, Virg. Æn. iv. 660.

Me, me, adsum qui feci, in me convertite ferrum O Rutuli, Id. Æn. ix. 427.

Sed fugit interea, fugit irreparabile tempus, Id. G. iii. 264.

Eheu! fugaces Postume, Postume, labuntur anni, Hor. Od. ii. 14. 1.

Quam pius Æneas, tibi enim tibi maxima Juno mactat, Virg. Æn. viii. 84.

e. Climax, or gradation, is a figure which, by the same word, connects consequents with antecedents.

Mars videt hanc, visamque cupit potiturque cupitâ, Ov. Fast. iii. 21.

Torva leæna lupum sequitur, lupus ipse capellam, florentem cytisum sequitur lasciva capella, Virg. Ecl. ii. 63.

f. Anaphora is the repetition of the same word at the beginning of successive sentences.

Nunc animis opus, Ænea, nunc pectore firmo, Virg. Æn. vi. 40.

Nate, meæ vires, mea magna potentia solus, nate patris summi, Id. Æn. i. 216.

Ipsæ te, Tityre, pinus, ipsi, te fontes, ipsa hæc arbusta vocabant, Id. Ecl. i. 39.

Nam neque Parnassi vobis juga, nam neque Pindi ulla moram fecere, Id. Ecl. x. 11.

Sybarin cur properas amando perdere? cur apricum, &c.—cur neque militaris, &c.—cur timet, &c., Hor. Od. i. 8. 1.

Eheu! quantus equis, quantus adest viris sudor! quanta moves funera Dardanæ genti, Id. Od. i. 15. 9.

Cedes coemptis saltibus et domo villâque, &c.—— cedes et exstructis in altum, &c., Id. Od. ii. 3. 17.

Quid tibi cum Cirrhâ, quid cum Permessidos undâ? Mart. x. 13.

Dicam horrida bella, dicam acies, &c., Virg. Æn. vii. 41.

Turpe erit, in miseris veteri tibi rebus amico auxilium nulla parte tulisse tuum; turpe, referre pedem—— turpe laborantem deseruisse ratem; turpe, sequi casum, Ov. Pont. ii. 6. 19.

Vino forma perit, vino corrumpitur ætas, vino sæpe suum nescit amica virum, Prop. ii. 33, 33.

Auram cannes fictà jam pietate colunt, auro pulsa fides, auro venalia jura, aurum lex sequitur, Id. iii. 13. 48.

Tuta frequensque via est, per amici fallere nomen, tuta frequensque licet sit via, crimen habet, Ov. A. A. i. 210.

Otime Divos rogat in patenti, &c., otium bello furiosa Thrace, otium Medi, &c., Hor. Od. ii. 16. 1.

.g. By Anadiplosis the same word is made to begin a sentence which concluded the preceding one.

Sequitur pulcherrimus Astur; Astur equo fidens, Virg. Æn. x. 180.

Timidisque supervenit Ægle, Ægle Naïadum pulcherrima, Id. Ecl. vi. 20.

Pierides vos hæc facietis maxima Gallo; Gallo, cujus amor tantum mihi crescit in horas, &c., Id. Ecl. x. 72.

Ecce Dionæi processit Cæsaris astrum, astrum quo segetes gauderent frugibus, Id. Ecl. ix. 47.

In morem fluminis Arctos, Arctos, Oceani metuentes equore tingi, Id. G. i. 246.

Sit Tityrus Orpheus, Orpheus in silvis, Id. Ecl. viii. 55.

Deiphobum vidit lacerum crudeliter ora, ora manusque ambas, Id. Æn. vi. 495.

Concurrent Tyrrhenæ acies atque omnibus uni, uni odiisque viro telisque frequentibus instant, Id. Æn. x. 691.

Crudelis mater magis an puer improbus ille? Improbus ille puer crudelis tu quoque mater, Id. Ecl. viii. 50.

Tu mea compones et dices, ossa, Properti, hæc tua sunt, eheu! tu mihi certus eras! Certus eras eheu, &c., Propert. ii. 24. 36.

Tecta velint reparare Trojæ. Trojæ renascens alite lugubri fortuna, &c., Hor. Od. iii. 3. 60.

h. Epanalepsis takes place when the word in the beginning of the first member of a sentence closes the last member.

Ambo florentes ætatibus, Arcades ambo, Virg. Ecl. vii. 4.

Multa super Priamo rogitans, super Hectore multa, Id. Æn. i. 754.

Victus amore tuo, cognato sanguine victus, Id. Am. xii. 29.

Hujus ero vivus, mortuus hujus ero, Propert. ii. 1. 12.

Crescit amor nummi quantum ipsa pecunia crescit, Juv. iv. 33.

By this figure the pentameter verse, in an Elegiac couplet, is concluded in the same words which begin the hexameter.

Phosphore redde diem; quid gaudia nostra moraris? Cæsare venturo, Phosphore redde diem, Mart. viii. 21.

Qui bibit, inde furit; procul hinc discedite, queis est cura bonæ mentis! qui bibit, inde furit, Ov. Fast. iv. 312.

Militat omnis amans, et habet sua castra Cupido; Attice, crede mihi, militat omnis amans, Id. Am. i. 9. 1.

Una dies Fabios ad bellum miserat omnes; ad bellum missos perdidit una dies, Id. Fast. ii. 235.

There is nothing to admire in any of these specimens. It is one of those cold prettinesses to which the epigrammatic nature of the Elegiac couplet offers so strong temptation; and in which young hands delight to compete with Ovid. They had better leave him to the undisputed supremacy of a most faulty style.

i. Polyptoton (πολύπθωτοι) is the repetition of the same declinable word in a different state.

Una salus victis, nullam sperare salutem, Virg. Æn. ii. 354.

Torva leena lupum sequitur, lupus ipse capellam, Id. Ecl. ii. 63.

Si pereo, manibus hominum periisse juvabit, Id. Æn. iii. 606.

Intentaque brachia remis intenti exspectant, Id. Æn. v. 136.

Componens manibusque manus, atque oribus ora, Id. Æn. viii. 486.

Hæret pede pes, densusque viro vir, Id. Æn. x. 361

Obvia signis signa, pares aquilas, et pila minantia pilis, Lucan. i. 6.

Et lacrymæ prosunt, lacrymis adamanta movebis, Ov. A. A. i. 659.

Cedere jussit aquam; jussa recessit aqua, Id. Fast. ii. 124.

Et quæ non puduit ferre, tulisse pudet, Id. Am. iii. 10. 30.

Speciantem specia, ridenti mellia ride, Id. Rem. 279.

Heu quantum scelus est in viscera viscera condi, congestoque avidum piaguescere corpore corpus, alteriusque animantem animantis vivere letho, *Id. Met.* xv. 89.

Marco sub judice palles? Marcus dixit: ita est! assigna, Marce, tabellas, Pers. v. 80.

Scire tuum nihil est nisi te scire hoc sciat alter? Id. i. 27.

This figure is a favourite with the comædians.

Hoc est mel melle dulci dulcius, Plaut. Truc. ii. 4. 20.

Optume optumo optumam operam das, Id. Amph. il. 3. 8.

Justam rem et facilem esse oratum a volis volo; nam juste ab justis justus sum orator datus, nam injusta ab justis impetrare non decet, justa autem ab injustis petere insipientia est, *Id. Amph. prol.* 33.

A. Antanaclasis, an Ovidian jeu de mots, is the repetition of the same word in a different sense.

Pace tua, si pax ulla est tibi Pontica tellus—pace tua dixisse velim, &c. Ov. Pont. iii. 1.7. The latter pax is used in its proper sense, the former in that of venia.

Flamma rogi flammas finiet una meas, Ov. Her. xvi. 162.

Arge jaces, quodque in tot lumina lumen habebas exstinctum est, Id. Met. i. 718.

L. Paranomasia, another melancholy instance of depraved taste, at least in such poems as those of Ovid; in comedies and epigrams it is not out of place. This figure is a mere play of words similar in sound—a pun, in fact.

Inceptio est amentium, haud amantium, Ter. Andr. i. 3. 33.

Tibi erunt parata verba, huic homini verbera, Id. Heaut. ii. 2. 115.

Quo tempore prædium dedisti, mallem tu mihi prandium dedisses, Mart. xi. 14.

Et Venus in venis, ignis in igne furit, Ov. A. A. ii. 658.

Vera facis, sed sera mihi convicia culpa, Id. Pont. is. 6. 7.

Aggredere O magnos (aderit jam tempus!) honores, Firg. Ecl. iv. 48. This is spoken in prophetic enthusiasm.

Poenitet O! (si quid miserorum poenitet ulli) &c. Ov. Pont i. 1. 59.

Nunc victi, tristes (quoniam sors omnia versat), &c. Virg. Ed. ix. 5.

Cantantes licet usque (minus via lædet) eamus, Virg. Eck ix. 64.

Sunt ibi (si vivunt) nostrâ quoque consita quondam poma manu, Ov. Pont. i. 8. 47.

Quod spiro et placeo (si placeo) tuum est, Hor. Od. iv. 3. 24.

Dumque (quod O breve sit!) lumen solare videbo, Ov. Tr. v. 9. 37.

Virque (sed O possis!) et puer Hylle vale, *Id. Her.* ix. 168. These two last instances have great pathos.

Interrogations in parentheses are very neat-

Nec tamen irascor (quis enim succenset amanti?), &c. Ov. Her. xvii. 35.

Omnia sed vereor (quis enim securus amavit), &c. Id. Her. xix. 109.

§ 9. Speeches are great ornaments to a poem, if executed with good taste and attention to the characters and situations of the speaker. For,

Intererit multum Davusne loquatur an heros, Maturusne senex an adhuc florente juventâ Fervidus, an matrona petens, an sedula nutrix, Mercatorne vagus, cultorne virentis agelli, Colchus an Assyrius, Thebis nutritus an Argis.

Hor, A. P.

The speeches in the Æneid are remarkably good; they are well suited to circumstances and characters. Witness that of Æneas, Æn. i. 198. and again, Æn. ii. 77.; the parting words of Dido and Æneas, iv. 305; the dispute of Turnus and Drancas, Æn. xi. 343, &c. Lucan is sadly deficient in this point. His

shivering boatman, when called up at night to put across to Italy. recounts the signs of bad weather with the minuteness and elegance of Virgil in the Georgies; and presently after, when the vessel was in danger of being lost, the famous exclamation of Cesar "audacter perge, Casarem vehis et Casaris fortunam." is some out into a pompous oration of nearly twenty lines. There is, however, a noble speech of Cato, ii. 286. In Lyric flostry, speeches require good management to avoid heaviness. We have seen some modern Odes (prize Odes too) which were made up almost entirely of a long speech, and what was worse, spoken by an allegorical personage—Liberty, or Peace, or some such being. This is neither in good taste nor consistent with the practice of Horace. In the Alcaic Odes, Horace has but two speeches; and for each a good reason may be given. In B. iii. 3. he has put into Juno's mouth expostulation and advice which he would have hardly ventured in his own person; and the confession of Roman merit wrung from a baffled enemy [B. iv. 4] has certainly more weight than any direct encomium. There are three other speeches from fabulous characters; the noble prophecy of Nereus which occupies nearly the whole of the fifteenth ode of the first book: the lamentation of Europa Tiii. 277, and the parting words of Hypermnestra to her husband at the end of the second ode, B. iii. A speech incidentally introduced, arising fairly and immediately out of the subject, and not too much prolonged, is very allowable.

Ornaments of style arising from copiousness:-

Copiousness of diction is produced both by varying words or phrases expressive of the same thing; and by periphrasis or circumfocution.

§ 10. The variation of words, phrases, and constructions, is one of the great arts of a poet. To avoid using the same terms by synonymes, by tropical expressions and by moderate periphrases, requires considerable command of phrases, and much study of the best models. The teacher should be careful to point out to his pupils any remarkable instance of skill and good taste in this respect: as when Virgil, speaking of the wooden horse [Æn. ii.], varies its appellation with extraordinary copiousness. He calls it, donum exitiale, moles, insidize, suspecta dona, lignum, machina,

simulacrum, effigies, sacrum robur, monstrum infelix; and by a metonymy mentions, costæ, cæcum latus, caverne ing cavæ, uteri latebræ, curvum compagibus alvum, uterus, in latebræ, tergum. Horace, wishing to express good wing tions Cæcubum, prælo domitam Caleno uvam, Falene Formiani colles. So we may call a ship, prora, puppis, rostrum, trabs, alnus, pinus, phaselus, cymba, ratis, triremis. You do not say that a tree "proferet novas in but mirabitur; not, "retia tenduntur," but, "retia dolla ditantur cervis;" not, "imbuitur lana coloribus," but, colores," "mentitur colores," &c. This is the application figures before explained.

§ 11. A great source of copiousness is what is called a or the accumulation of phrases expressing the same idea some reckon among the legitimate figures of speech. It tautology, or the same thing repeated in other terms, representation of the same idea by different images; as fine lines of Ovid—Met. i. 73.

THE REAL PROPERTY AND ASSESSMENT AND ASSESSMENT AND ASSESSMENT AND ASSESSMENT AND ASSESSMENT AND ASSESSMENT AS

Os homini sublime dedit, cœlumque tueri Jussit, et erectos ad sidera tollere vultus.

The account of the same thing is repeated in three difference. He has also expressed the simple fact "it is the beginspring," by nine different images in the course of twelve Trist. iii. 1. The lines of Virgil, En. ii. 546.

Quem si fata virum servant, si vescitur aurâ Æthereâ, neque adhuc crudelibus occubat umbis

have been severely attacked for the tautologies contained in Heyne defends them on the ground that the unwillings the Trojans to believe their chieftain dead makes them dwd upon the idea of his life being preserved. The fault, how if fault it be, does not lie at Virgil's door, unless it be fattating his model in the wrong place, for the express borrowed from Homer, Odyss. T and E.

είπε έτι ζώει, καὶ ὁςᾳ φάος ἡελίοιο, εὶ δ' ήδη τέθνηκε, καὶ εἰν άϊδαο δόμοισιν.

There is a remarkable instance of Exergasia in Ovi i. 15. 9.], where the apophthegm "poets live for ever panded through twenty-one verses with an admirable variety of phrase, applicable to the works of each poet mentioned. Thus, of the "Trojani belli scriptor," he says,

Vivet Mæonides Tenedos dum stabit et Ide, Dum rapidas Simoïs in mare volvet aquas.

Of Hesiod, the agricultural bard,

Vivet et Ascræus dum mustis uva tumebit, Dum cadet incurvâ falce resecta Ceres.

Of Aratus, who wrote on the phenomena of nature,

Cum sole et luna semper Aratus erit.

Menander was the principal writer of the New Comedy, and his immortality is thus promised by allusion to the characters he introduces.

> Dum fallax servus, durus pater, improba lena Vivent, dum meritrix blanda, Menandros erit.

The whole of the passage is well worth reading.

Death is an event that must necessarily be often mentioned in such a poem as the Æneid. Mark the tasteful variety with which Virgil introduces it, in the following instances. Olli dura quies oculos et ferreus urget somnus, in æternam clauduntur lumina noctem.—Purpuream vomit ille animam.—Unâ eâdemque vià sanguisque animusque sequuntur.—Illi solvuntur frigore membra, vitaque cum gemitu fugit indignata sub umbras.-Omnis et unà delapsus calor atque in ventos vita recessit.-Confixi exspirant, multo vitam cum sanguine fundunt.-Labitur exsanguis labuntur frigida letho lumina, purpureus quondam color ora reliquit.—Collapsos artus atque arma cruenta cerebro sternit humi moriens.—Sanguinis ille vomens rivos cadit. Volvitur Euryalus letho pulchrosque per artus it cruor, inque humeros cervix collapsa recumbit.—At ille fronte ferit terram, et crassum vomit ore cruorem, &c. What elegant and powerful variety. Others may be seen under the head of Euphemism.

In the Georgics, that most finished poem, it required no small taste and skill to avoid mean and low terms that might create a disgust to so simple a subject. On the other hand, very elevated and high-sounding diction would give still greater offence. By the few instances subjoined, from the beginning of the first

Georgie, it may be seen how happily Virgil has seemed either extreme; and, which is more to our present pupa variety with which he represents the same idea.

Ploughing should begin.

Depresso incipiat jam tum mihi taurus aratro Ingemere, et sulco attritus splendescere vomer, 45.

Vermin injure the grain.

Tum varie illudunt pestes: sepe exiguue mus Sub terris pasuitque domos atque borrea fecit: Aut oculis capti fodere cubilia talpe: Inventusque cavis bufo, et que plurima terre Monstra ferunt: populatque ingentem farris acurvum Curculio, atque inopi metuens formica senectes, 181.

If the flower of the nut prevail, the harvest will be one; if the leaves, a bad one.

Contemplator item quum se nux plurims sylvis
Induet in florem, et ramos curvabit eleutes:
Si superant fœtus, pariter frumenta sequentur,
Magnaque cum magno veniet tritura calore;
At si luxuria foliorum exuberat umbra,
Nequidquam pinguis palea teret area culmos, 187.

Sow beans, &c., in the Spring.

Vere fabis satio: tum te quoque, Medica, putres Accipiunt sulci; et milio venit annua cura, 218.

Before you sow-

Debita quam sulcis committis semina, quamque Invite properes anni spem credere terra, 223.

What must be done in Spring and Autumn.

Quid tempestates autumni et sidera dienn

Atque uhi jam breviorque dies et mollier æstas,

Quæ vigilanda viris? Vel eum ruit imbriferum ver,

Spices jam campis cum messis inhorruit, et cum

Frumenta in viridi stipula hactentia turgent? 311.

Signs of the weather certain.

Ipse pater statuit quid menstrua luma momeret à

Quo signo caderent austri; quid sepe videntes Agricole propius stabulis armenta tenerent, 353.

These lines are exquisite.

- § 12. Periphrasis is the expression of an idea circuitously instead of simply and directly—using more words, in fact, than the sense absolutely requires. Many periphrastic expressions, which would be absolutely ridiculous in prose, are highly ornamental in poetry. Periphrasis is of two kinds; of the word and of the thing. We will begin with the former.
- § 13. Periphrasis of the word may be considered with reference to the substantive, the verb, and the particle.
- a. Two substantives are often put periphrestically for one; and of these the former, or governing, substantive, indicates the quality or circumstances of the latter; as, Catonis virtus, for Cato; labor Hersulis, for Hercules.

Narratur et prisci Catonis sæpe mero caluisse virtus, Hor. Od. iii, 21. 11., i. e. Cato.

Uhi se a vulgo et soenâ in secreta remorant virtus Scipiada et mitis sapientia Læli, Id. Sat. ii. 1. 72.

Nitor Hebri simul humeros lavit in undis, Id. Od. iii. 12. 5.

Nec sic coelestem flagrans amor Hereville, Heben, Prop. i.

Que miser ignotis error perpessus in oris Herculis, indomito floverst Ascanio, Id. i. 20, 15.

Una Clytemnestræ stuprum vehit, Id. iv. 7. 57.

To acclus accepto Thrucis Polymnestoris auro nutrit, Id. iii. 13. 55. Propertius is fond of this circumlocution.

Hoc caverat mens provida Reguli, Hor. Od. iii. 5. 13.

Non tibi Tyndaridis facies invisa Lacena, Virg. En. ii. 601.

Occurrit-Parthenopeus et Adrasti pallentis imago, Id. Æn. vi. 480.

Electos juvenes, simul et decus innuptarum, Catul. lxi. 78. innuptæ, virgines.

Quas ne per litora fusas colligeret rapido victoria Cusarie actu, Lucan. ix. 30. Casar then victorius.

Ducisne ceperit arma furor patres, Sil. i. 671.

Sed postquam clades patefecit et horrida bella, orantum squalor, Id. ib. 620.

Democriti quod sancta viri sententia ponit, Lucr. iii. 372., and v. 621.

Inquit sententia dia Catonis, Hor. Sat. i. 232., taken probably from Lucilius, "Valeri sententia dia."

Forma tum vertitur oris antiquum in Buten, Virg. Æn. ix. 646.

Atque in præsepibus ursi sævire, ac formæ magnorum ululare luporum (lupi), Id. Æn. vii. 18.

Tum ferri rigor atque argutæ lamina serræ, *Id. G.* i. 143. So in Lucretius, horror ferri, vi. 1009., rigor auri, i. 492., glacies æris, i. 493.

An quietum *Pompili regnum* memorem an superbos *Tarquini* fasces...an Catonis nobile lethum, Hor. Od. i. 12. 33. "Shall I mention Numa, or Tarquin, or Cato?" How poetically has he varied this catalogue of names.

Mox trahitur manibus regum fortuna retortis, Id. Ep. ii. 1.191. This is a very striking instance.

Ductaque per vias regum colla minantium, Hor. Od. ii. 12. 12. The image of the captured kings, with bare and stooping necks, about to pass under the yoke, is admirably represented by the word colla.

b. Sometimes the genitive case is changed into an adjective.

Perrupit Acheronta Herculeus labor, Hor. Od. i. 3. 37., i. e. Hercules.

Domitosque Herculeâ manu Telluris juvenes, Id. Od. ii. 12.6.

Quod tamen Herculeæ sustinuere manus, Ov. Fast. ii. 311.

c. In the names of cities, rivers, and mountains, the words urbs, moenia, arx, domus, fons, amnis, unda, mons, &c. are periphrastically employed.

Urbs Troje, Virg. Æn. i. 565. Urbs Patavi, Id. ib. 244. Urbs Buthroti, Id. Æn. iii. 293. Urbs Elidis, Id. Æn. vi. 588.

Moenia Lavini (for Lavinium), Id. Æn. i. 262. Bimaris Corinthi moenia, Hor. Od. i. 7. 3. Bari moenia piscosi, Id. Sat. i. 5. 97.

Carthaginis arces, Virg. Æn. i. 302. 370. iv. 347. Domos Carthaginis altæ, Id. Æn. iv. 97.

Forms Timavi, Id. Æn. i. 244. Amnis Eridani, Id. Æn. vi. 659. Tiberinæ undæ, Hor. Od. iii. 12. 8. Tiberinum flumen, Id. Epist. i. 11. 4. Tiberina fluenta, Virg. Æn. xii. 35.

Lustrat Aventini montem, Id. Æn. viii. 231.

d. The use of corpus, caput, tergum, with the names of men and animals is a common periphrasis, especially in the plural, and when a number is spoken of. Tergum, however, is never thus used, except with reference to brute animals.

Quo pulchrior alter non fuit, excepto Laurentis corpore Turni, Virg. Æn. vii. 649. So Euripides says, δέμας Αγαμέμνονος.

Huc delecta virûm sortiti corpora furtim includunt cœco lateri, Id. Æn. ii. 18., i. e. delectos viros.

Septena quotannis corpora natorum, Id. Æn. vi. 21.

Nec prius absistit quam septem ingentia victor corpora (cervorum) fundat humi, Id. Æn. i. 198.

Bina boum vobis—dat numero capita in naves, Æn. v. 62. So Oppian, κάρηνα ἐλάφων.

Mittit viginti tauros, magnorum horrentia centum terga suum, Id. Æn. i. 637.

Quos hominum ex facie Dea sæva potentibus herbis induerat Circe in vultus et terga ferarum, Id. Æn. vii. 20.

Lucretius applies the words tergum and corpus even to inanimate objects; as, Corpus aquæ, ii. 232. Neptuni corpus acerbum, ii. 471., the sea. Corpora lapidum, vi. 101. Tergum terraï, vi. 539. So Homer, ἔψια νῶτα δαλάσσης, Il. β.

e. The substantives vis and potestas are often elegantly put in a periphrasis. This is borrowed from the Greeks, who put βίη Ἡρακλίος, for Hercules; σθίνος ἡμιόνων, the mules; μένος ἡμλίοις,

the sun. And this, let it be observed, when numbers are not intended.

Vis equorum, i. e. equi, Lucr. ii. 264. Fortis equi vis, Id. iii. 8. Fortis equum vis, Id. vi. 549.

Præmissa canum vis, Id. iv. 682. Fida canum vis, Id. vi. 1220.

Odora canum vis, Virg. Æn. iv. 232.

Furit intus aquæ vis, Id. Æn. vii. 464.

Utraque vis (winter or summer), Id. G. iv. 37.

Nec altæ vis aderat noctis, i. e. nox, Sil. iii. 199.

Æs, atque aurum, ferrumque repertum est, et simul argenti pondus plumbique potestas, Lucr. v. 1241. Auri argentique victa potestas, Id. ib. 1270.

f. A periphrasis of gentile names, with the substantive nomen, is often used by prose writers, particularly Livy, who puts nomen Coeninum, Albanum, Latinum, Volscum, for the Coeninenses, Albani, Latini, Volsci. This, too, is usual in poetry, as Nomen Romanum, Lucan. i. 360. Nomen Hesperium, Id. ii. 56. But it is peculiar to poets to put the gentile adjective with nomen, not for a whole nation, but for an individual.—"Silvius, Albanum nomen," Virg. Æn. vi. 763., i.e. Albanus. So Ausonius calls himself, "Italum nomen." It is used too when a proper name is not signified.—"Nee fidum foemina nomen," Tibul. iii. 4. 61., merely meaning, women are perfidious. Milton, who never neglects whatever is striking and poetical in the ancients, has adopted this phraseology.

Orcus and Hades, and the dreaded name
Of Demogorgon.—Par. Lost, B. ii.

Other periphrases were used by Lucretius which later writers discarded, such as swcla, put periphrastically with a genitive in the sense of genus.—Sæcla ferarum, ii. 994. vi. 753., for feræ. Sæcla animantum, ii. 77., for animantia. Sæcla virorum, vi. 722., for viri. Sæcla scriptorum, iii. 629. Sæva sæcla leonum, for leones. Sæculum is used in a similar sense, vi. 766. v. 848. 864. iv. 1222. ii. 1112. So, too, we find, Augmen corporis, ii. 494. iii. 269., for corpus. Augmen guttaï, vi. 614. Auctus arboris,

vi. 167., for arbor. Auctus impetis, vi. 326. Tactus animi, ii. 1045., for animus. Tactus corporis, vi. 117, &c.

g. For adjectives gentile or possessive, the substantives whence they are derived are sometimes put with the prepositions \hat{a} , de, or \hat{e} .

Et te memorande canemus pastor ab Amphryso, Virg. G. iii. 2. i. e. Amphrysius, meaning Apollo.

Neque fulgorem reverentur ab auro, Lucr. ii. 50. i. e. aureum, or auri.

Præside tuta Deo nemorum secreta subibis, nec de plebe Deo, Ov. Met. i. 594.

In hoc hæsit signum de marmore gestu, Id. Met. v. 183. See Virg. Æn. iv. 457.

Ut rudit à scabrâ turpis asella molâ, Id. A. A. iii. 290, i. e. molaria.

Tigris ab Hyrcano gloria rara jugo, Mart. Spect. 18.

Psittacus Eois imitatrix ales ab Indis, Ov. Am. ii. 6. 1.

Crepuit à Glycerio ostium, Ter. Andr. iv. 1. 59. i. e. Glycerianum, or Glycerii.

Similar expressions are sometimes found in prose writers; as Cicero says, "poeta de populo," for popularem, Arch. 10. And Livy sometimes, in mentioning the place of nativity, "Turnus ab Aricia," i. 50. i. e. Aricinus. Tredecim à Rhodo naves, xxxvii. 22. i. e. Rhodiæ,

h. The preposition ad, with its subject substantive, is sometimes put for the adjective or participle corresponding in sense-

Tum Salii ad cantus—adsunt, Virg. En. viii. 285. i. e. Salii canentes, cantaturi.

Armiger ante fuit, fidusque ad limina custos, Id. Æn. ix. 648. So, ad limina servi, Sil. i. 66.

Alma parens Idea Deum, cui Dindyma cordi Turrigereque urbes, bijugique ad frana leones, Id. Æn. x. 252. i. e. frænati.

Lygdamus ad cyathos, *Prop.* iv. 8. 37. i. e. pocillator. So, Formosa nec Herculis uxor ad cyathos, *Juv.* xiii. 43. Gr. πςὸς ταῖς κύλιξι παῖς.

Od. i. 1. 3.

Comparasti ad lecticam homines (lecticarios), Catal. x. 16.

Canes ad venandum (venatici), Ter. Andr. i. 1. 30.

Many expressions of this kind will be met with in course of reading, which do not belong to this head. Thus Propertius, in "Fortes ad prælia turmas," ii. 8. 7. does not mean "turmas bellicas," but "fortes bello."

So, again, "Nunquam venales essent ad munus amice," Prop. ii. 13. 21., must not be understood as if amica ad munus were to be taken together in the sense of mercenary; but, venales ad munus, i. e. munere.

i. For quidam, aliquis, nonnulli, we often find est qui, sunt qui.
Sunt quos curriculo pulverem Olympicum collegisse juvat, Hor.

Est qui nec veteris pocula Massici spernit, &c. Id. ib. 19.

Sunt quibus in satirâ videar nimis acer, Id. Sat. ii. 1. 1.

This is neither unusual, nor confined to poets. But it is not usual, and it is confined to poets, that for the plural nonnulli, aliqui, we should find est qui, est quibus, &c.

Est quibus Eleæ concurrit gloria palmæ; est quibus in celeres gloria nata pedes, *Prop.* iii. 9. 17. This is a palpable Græcism. The Attic writers, of whom Propertius was a great imitator, continually put ές ιν οἶ, ἔς ιν οἶς, ἔς ιν οἶς, το ιλς, τισὶ, τισὰς. Thucydides has ές ιν α πολίσματα είλε, he took some places. Arrian, τάξιν άγων, καὶ ἔς ιν ἀς τῶν ψιλῶν.

Many more periphrases may be added, but enough has been said to direct the student's attention to this poetical peculiarity. By keeping in his mind that poets did not think conciseness necessary or meritorious in their writings, he will be less liable to stumble at unusual and circuitous phrases.

For instance. In the line of Virgil, "Nunc hiemem inter se luxu, quam longa, fovere," Æn. iv. 193., he will observe the unusual phrase quam longa. It means no more than "totam hiemem," but how much more elegant and clevated is it. The same occurs, Æn. viii. 86., "Tibris ea fluvium, quam longa est, nocte tumebat," i. e. tota nocte.

that the participle with the verb esse is sometimes put for the verb to which the participle belongs. This is an imitation of the Greeks, who constantly put such expressions as τυγχάνω γράφων, εἰμὶ ψτώστων, for γράφω, γινώστω.

Id ego jam nunc tibi renuncio, here, futurum, ut sis sciens, Ter. Andr. iii, 2. 28. iv. 5. 36. i. e. scias.

Et magis est animus vitaï claustra coercens, et dominantior, La Langis coercet, magis dominatur), Lucr. iii. 396.

Omnia sunt hominum tenui pendentia filo (pendent), Ov. Pont. iv. 3. 85.

Quisquis erit tali capiens sub tempore vitam (capiet), Manil. v. 396.

Ignibus usque adeo natura est omnis abundans, Id. i. 856.

Rabie ferâ carens dum animus est, Catul. lx. 56.

Scilicet in vario ne solum lumine cœli, aut Ariadneis aurea temporibus fixa corona foret (figeretur) sed vos quoque fulgeremus, &c., Id. lxiii. 59.

Passages have been produced both from poets and prose writers. as belonging to this head, which in fact, have nothing to do with it. Such as, "Nec tibi talium res est aut animus deliciarum egens," Hor. Od. iv. 8. 9., where the order evidently is, "Nec tibi est (for habes) res aut animus, egens (qui egeat), tal. delic." We may dispose of some passages from Cicero in the same way. "Quoniam semper appetentes gloriæ...atque avidi laudis fuistis," Manil. iii.; here appetentes is no participle, but an adjective. "Est apud Platonem Socrates, cum esset in custodià publicà, dicens-" Ad. Div. i. 25. Here est signifies inducitur. And the same holds good in this passage: "Est, ut scis, quasi in extremâ paginâ Phædri, his ipsis verbis loquens Socrates," Or. 13. "Si quis unquam de nostris hominibus à genere isto non abhorrens fuit," must be understood in this order, "si quis unquam de n. h. fuit, à g. i. non abhorrens," i. e. qui non abhorreret. What we have been noticing, then, is not a prosaic phrase. Nor must it be often ventured upon even in poetry.

b. An elegant periphrasis for the future tense is made by the verb eo, with the supine in um.

In tibi laudem is quæsitum (i. e. quæres, quærere, conaris), Ter. Heaut. ii. 3. 74.

Cur te is perditum (i. e. perdes, perdere vis), Id. Andr. i. 108. Ire ereptum aliena bona, Plaut. Pers. i. 1. 12.

Vidimus flavum Tiberin...ire dejectum monumenta regis (de jecturum), Hor. Od. i. 2. 15.

In prose this is not admissible except in the infinitive future passive, as datum iri.

c. Another periphrasis is, the putting of the participle passive of a verb with the verb dare, for the verb itself to which the participle belongs.

Effectum dabo (for efficiam), Ter. Eun. ii. 1. 7.

Jam hoc tibi inventum dabo, Id. Andr. iv. 1. 60.

Ubi prima fides pelago placataque venti dant maria, Virg. A. iii. 69.

Hæc ego vasta dabo (vastabo), Id. Æn. ix. 323.

Curo and reddo were used in the same way, but principally by the comcedians.

Inventum tibi curabo et mecum adductum tuum Pamphilum (inveniam et adducam), Ter. Andr. iv. 2. 1.

Hoc ego tibi profecto effectum reddam, Id. ib. 20.

- d. The periphrasis of the verb capi has been noticed in another place. We must remember that this form is not exclusively poetical, and that it is mose used by the comcedians and Phædrus than more elevated poets. It is of Greek origin, as in the New Testament for instance—ων ης ξατο Ἰησες ποιείν τε καὶ διδασκείν, for ων ἐποίησε καὶ εδίδαξευ.
- e. The verb curo is put periphrastically with an infinitive.

Quis udo deproperare apio coronas curatve myrto? Hor. Od. ii. 7. 25. i. e. deproperat.

Nec curat Orion leones aut timidos agitare lyncas, Id. Od. ii. 13. 39. See too Epist. i. 17. 58. A. P. 297.

f. We must not pass over the periphrasis for the imperative in

negation, which the poets produce by means of the verbs mitto, omitto, absisto, parco, fugio; so that for ne fac is said, mitte facere, absiste facere, &c. This form is peculiarly poetical. Prose writers would say ne fac, ne facias, noli facere, cave facias.

Mitte orare, Ter. Andr. v. 4. 1., a form of complying with a request.

Mirari mitte, Lucr. vi. 1054.

Pro nobis mitte precari, Ov. Met. iii. 614.

Cætera mitte loqui, Hor. Epod. xiii. 10.

Quem sua culpa premet deceptus omitte tueri, Id. Epist. i. 18. 79.

Omitte mirari beatæ fumum et opus strepitumque Romæ, Id. Od. iii. 29. 11.

Nulle hic insidiæ tales; absiste moveri, Virg. Æn. vi. 399.

Parcite, oves, nimium procedere, Virg. Ecl. iii. 94.

Parce privatus nimium cavere, Hor. Od. iii. 8. 16.

Parce, precor, manes sollicitare meos, Ov. Trist. iii. 11. 32. See Trist. iii. 3. 51. A. A. iii. 457.

Quid sit futurum cras, fugë quærere, Hor. Od. i. 9. 13.

Fuge suspicari, Id. Od. ii. 4.22.

O fuge te teneræ puerorum credere turbæ, Tibul. i. 4. 9.

Magnos fuge tangere manes, Stat. Th. vi. 75.

Illud in his rebus longe fuge credere, Memmi, Lucr. i. 1050.

g. Verbs of this kind are also used as periphrases for negation, in other moods beside the infinitive.

Fugio facere, for non facio, nunquam facio, as in the Greek Φιύγω πομίν.

Mene igitur socium summis adjungere rebus, Nise fugis? Virg. Æn. ix. 199.

Stilico, quid vincere differs, dum pugnare fugis? Claud. Entr.

Nisi si fugis illa referre (unless you shrink from the recollection), Ov. Tr. iv. 3. 55.

Non fugis Alcide, Id. Her. ix. 75.

Quanquam animus meminisse horret luctuque refugit, Virg. En. ii. 12.

Mitto facere, for non facio.

Hunc igitur contra mittam contendere causam, Lucr. iv. 472. Mitto jam dicere, Id. iv. 691.

Omitto facere. Omitte iratus esse, Plaut. Pers. iii. 3. 26.

Parco facere, Gr. φείδομαι ποιείν.

Heu me infelicem! hanccine ego vitam parsi perdere, Ter. Hec. iii. 1. 2.

Parcis diripere horreo amphoram. Hor. Od. iii. 28. 7.

Ac, nisi mutatum, parcit defundere vinum, Id. Sat. ii. 2. 58.

Nihil promittere parcunt, Catul. lxi. 146.

Timeo, or metuo facere, is a very elegant periphrasis.

Illum aget penna metuente solvi fama superstes, Hor. Od. ii. 2. 7. i. e. with a wing never to be loosened like those of Icarus, but always firm and secure.

Culpari metuit fides, Id. Od. iv. 5. 20.

Arctos, oceani metuentes æquore tingi, Virg. G. i. 246. The great and little Bears which never fall below the horizon, αυανίν πεφυλαγμέναι ἀκεανοῖο, Aratus.

Nil metuunt jurare, Catul. lxi. 146. will swear any thing.

Cur timet flavum Tiberin tangere? Hor. Od. i. 8. 8. i. e. why does he not touch it as he used to do.

h. An elegant form of imperative is memento with an infinitive mood.

Tu sapiens finire memento tristitiam, Hor. Od. i. 7. 17.

Æquam memento rebus in arduis servare mentem, *Id. Od.* ii. 3. 1. i. e. semper conserva. See *Od.* ii. 17. 31. iii. 29. 32. *Sat.* ii. 4. 12. 89. ii. 5. 52. *Epist.* i. 8. 16. And *Virg. G.* ii. 259. Æn. ii. 549. vi. 851. vii. 126.

Sometimes ut with the conjunctive is substituted for the in-

finitive; as, Ut horridis utrumque verberes latus, Auster, memento fluctibus, Hor. Epod. x. 3.

- i. Other elegant periphrases may be added to this list; such as sumo with the infinitive (put for the passive participle future) for the future tense. "Quem virum...sumis celebrare, Clio?" Hor. Od. i. 12. 1. i. e. celebrabis. Again, non memini facere, for non nunc facio, I do not what I once did; as, "In me tardus amor non ullas cogitat artes, nec meminit notas, ut prius, ire vias," Prop. i. 1. 18. And, "Non ore solutos immundi meminere sues jactare maniplos," Virg. G. i. 399. But these, and many more such, are better left to every one's own observation. We have in the last book mentioned the form by which the infinitive after the adjectives segnis, nescius, &c. are used as the verb put negatively, b. ii. chap. iii. § 8.
- § 15. In the periphrases of particles, the first thing to be observed is, that non with the affirmative particle is often put for the negative; as, non unquam, for nunquam, non usquam, for nusquam, non ullus, for nullus. This resolution of parts is never practised by prose writers; they would say neque unquam, neque ullus, &c. but never disjoined the non from its component.

Non unquam mihi dextra domum gravis ære redibat, Virg. Ecl. i. 36.

Quique novas alitis non ullo semine fruges, Id. G. i. 22.

Non ullas cogitat artes, Prop. i. 1. 18.

With the verb est and sundry particles, many elegant periphrases are effected. A few of these, and the most poetical, we shall here mention.

a. Est ut, like the Greek *f. iv &s, "co3' onws, is used by the poets for periphrasis, as prose writers employed accidit, fit, factum est, &c. In prose it would be said, "Accidit ut una nocte omnes Hermæ dejicerentur." But poets employ their phrase not only in narrative, but with any context; as, est ut credam, for credo, erat ut crederem, for credebam. Nunc est ut gemitus imo de pectore ducam," i. e. nunc duco gemitus.

Est ut viro vir latius ordinet arbusta, Hor. Od. iii. 1. 9. i. e. 'alius alio latius ordinat.

Quinetiam quanto in partes res quaque minatas distribitur magis, hoc magis est, ut cernere possis (hoc magis cernere possis), Lucr. ii. 824.

Hoc tamen est, ut querendum videatur, Id. iii. 727.

De Jove quid sentis? estne, ut præponere cures hunc cuiquam? Pers. ii. 18. for præponis, simply.

Nunc erat, ut posito deberem fine laborum vivere, Ov. Trist. iv. 8. 5. i. e. nunc debebam.

Hinc fuit, ut primos in conjuge disceret ignes, Claud. Laud. Stil. ii. 74.

En erit, ut liceat totum mihi ferre per orbem sola Sophoclas tua carmina digna cothurno, Virg. Ecl. viii. 9. i. c. En, licebitne mihi?

Many would explain this phrase by fieri potest, accidit, esta, conceditur, or some such expression. But though in some of the instances produced this interpretation will hold good, it does not satisfy them all. Nor does the intention of the poets seem to have been for any thing farther than a mere periphrasis. Burmannus [ad Petr. c. 127] supposes that there is an ellipse of tempus, locus, ratio, facultas, or some such word, and he may possibly be right.

- b. Si est ut, for the simple si, is a comic form. Si est, ut velit reducere uxorem, licet, Ter. Hec. iii. 5. 51.
- e. Non est ut, and also hand est, ut and procul est, ut, is put, as the Greek in io3 snuc, for non neutiquam, nullo pacto.

Non erit, ut distent (non distabunt), Lucr. i. 618.

Non est, ut credere possis, Id. ii. 495.

Hand erit, ut meritò immortalis possit habere, Id. iii. 716.

Procul est, ut credere possis, Id. iv. 854.

Non est, ut copia major ab Jove donari possit tibi, Har. Epist. i. 12. 2.

d. Est ubi is elegantly put for usquam, interdum supe, alicubi; and non est ubi for nusquam.

Interdum vulgus rectum videt, est, ubi peccet (sepe etism peccet), Hor. Epist. ii. 1. 61.

Est, ubi plus tepeant hyemes?——est, ubi divellat somnos minus invida cura? Id. Epist. i. 10. 15.

Est, ubi despectus nimius juvat, Claud. Eutr. i. 138.

Est, ubi dat vires nimius timor, Stat. Th. x. 487.

To this species of periphrasis belong the expression's already noticed, sit mihi, non sit mihi, ne sit mihi &c. and the form non desum.

17. The next topic to be considered is, the periphrasis of the thing: that is, when a subject is described in more words than are absolutely necessary. We have already noticed this as one of the most striking distinctions of poetry from prose, and the point in which the skill of the composer may principally be displayed. We cannot open any work of a Latin poet without alighting upon frequent specimens of circumlocution. Thus, echo is called by Horace, "jocosa montis imago," Od. i. 12. 4. Marble is "lapis Phrygius," Od. iii. 1. 14. Diana, "sævis inimica virgo belluis," Od. i. 12. 22. When it thunders, "Diespiter, igni corusco nubila dividens, per cœlum tonantes agit equos volucremque currum."-Jupiter, "ipse tremendo ruit tumultu."--" Celeri micant nubila flamma, atque ab ætherio personat axe fragor." Heaven is called "domus omnipotentis Olympi."-" Fulgens domus Saturni veteris." Cupid, "Veneri semper hærens puer." Charon, "satelles Orci," &c. &c.

By periphrases of this kind, low and vulgar images, that would disfigure a poem, and are yet necessary to the subject, are easily avoided. Thus Virgil has occasion to mention the manuring of land; he does not use the plain but offensive word stercorare; but says, "arida pingui ne saturare fimo pudeat sola." His frogs do not croak (coaxare), but "veterem in limo cecinere querelam." Young crows are "progenies parva;" their nest, "altum cubile." The familiar idea, that the more you milk the cows, the more they produce, is thus elegantly expressed—"Quam magis exhausto spumaverit ubere mulctra læta magis pressis manabunt flumina mammis," G. iii. 309. The Georgics, from the very nature of their subject, involved much that is in itself too minute and vulgar for the dignity of poetry; and it is by judiciously eleveting

these ideas, without bombast or affectation, that Virgil has gained so much credit throughout the poem.

Attention must be paid to the character and kind of poetry employed; otherwise the periphrases, however elegant and classical in themselves, may be even offensive, if used in an unappropriate place. Thus, in pastoral poetry, the images selected should be simple and natural, such as would strike the attention of shepherds and rustics: in heroic or narrative they should bear upon the story of the poem: in lyric or philosophical, they should be striking and vivid, and such as any one would recognize and acknowledge. Thus, "the approach of night," in Bucolic poetry is thus paraphrased with reference to the characters concerned, Virg. Ecl. vii.

Cogere donec oves stabulis, numerumque referre Jussit, et invito processit vesper Olympo.

But in the Æneid, the tone of poetry is raised, and the allusion is to the leading subject in question, Æn. ii. 250.

Vertitur interea cœlum et ruit oceano nox, Involvens umbrâ magnâ terramque polumque Myrmidonumque dolos.

Horace's night-fall has a pastoral cast. He is speaking of the simple manners of the Italian youth in the olden time, Od. iii. 6. 41.

Sol ubi montium Mutaret umbras, et juga demeret Bobus fatigatis, amicum Tempus agens abeunte curru.

Lucretius is closely philosophical, and not so fervidly poetical as usual in the following specimen, v. 649.

At nox obruit ingenti caligine terras,
Aut ubi de longo cursu Sol extima cœli
Impulit atque suos efflavit languidos ignes
Concussos itere, et labefactos aere multo
Aut quia sub terras cursum convertere cogit
Vis eadem, supera terras quæ pertulit orbem.

How exquisite is the close of day in Milton; how suited to

the lips of the first and fairest of women, and worthy to be spoken in Paradise.

Sweet the coming on

Of grateful evening mild; then silent night

With this her solemn bird, and this fair moon,

And these, the gems of heaven, her starry train—

We will give one instance more. Virgil and Tibullus have both taken the departure of Æneas from Troy as a subject. First mark the softness and pathos of the elegiast—

Postquam ille parentem
Dicitur et raptos sustinuisse Lares,
Nec fore credebat Romam cum mæstus ab alto
Ilion, ardentes respiceretque deos.—ii. 5. 19.

The Epic poet, in the magnificent opening of the third book of the Æneid, notices the same circumstances, not without pathos, but of a much more elevated kind.

Postquam res Asiæ Priamique evertere gentem Immeritam visum Superis ceciditque superbum Ilion, &c.

Littora quum patriæ lacrymans portusque relinquo Et campos ubi Troja fuit. Feror exul in altum

- Et campos ubi Troja just. Feror exul in altur Cum sociis natoque, penatibus, et magnis dîs.
- often found in poets which require notice.

 a. When poets mean to say that some particular thing will

§ 18. There are certain circumlocutory modes of expression

never take place, they describe something impossible, as likely to happen before that will.

Antè leves ergo pascentur in æthere cervi, et freta destituent nudos in littore pisces: quam nostro illius labatur pectore vultus, Virg. Ecl. i. 60.

Flamma per incensas citius sedetur aristas, fluminaque ad fontis sit reditura caput—quam possit vestros quisquam reprendere cursus, *Prop.* iii. 17. 5.

b. In the same way when they mean to say that something will always continue, they ascribe to it an equal duration with some other things of perpetual and necessary continuance.

Dum juga montis aper, fluvios dum piscis amabit, dumque thymo pascentur apes, dum rore cicadæ, Semper honos nomenque tuum laudesque manebunt, Virg. Ecl. i. 607.

In freta dum fluvii current dum montibus umbræ lustrabunt convexa, palus dum sidera pascit, semper honos, &c., Id. Æn. i. 607.

Dum terra fretum, terramque levabit aër et longi volvent Titana labores, noxque diem cœlo totidem per signa sequetur; nulla fides regni sociis omnisque potestas impatiens consortis erit, Lucan, i. 89.

Nulla dies unquam memori vos eximet ævo, dum domus Æneæ Capitoli immobile saxum accolet imperiumque pater Romanus habebit, Virg. Æn. ix. 447.

Quem referent Musæ, vivet, dum robora tellus, dum cœlum stellas, dum vehet amnis aquas, Tibul. i. 4. 65.

Pugnabunt jaculis dum Thraces, Iäzyges arcu, dum tepidus Ganges, frigidus Ister erit; robora dum montes, dum pabula mollia campi, dum Tiberis flavas Tuscus habebit aquas; bella geram tecum, Ov. Ibis. 135.

c. A circumlocution, very frequent in Ovid, is used to give an idea of a great number, by the mention of things which are innumerable.

Quèm multa madidæ celebrantur arundine fossæ, florida quèm multas Hybla tuetur opes ; quèm multæ gracili terrena sub horrea ferre limite formicæ grana reperta solent ; tam me circumstant densorum turba malorum, Ov. Trist. v. 6. 37.

Vere prius flores, æstu numerabis aristas, poma per autumnum frigoribusque nives qu'am mala quæ patior, *Id. Trist.* iv. 1. 57.

Cinyphiæ segetes citius numerabis aristas, altaque quam multis floreat Hybla thymis; et quot aves motis nitantur in aere pennis, quotque natant pisces æquore, certus eris; quam tibi nostrorum statuatur summa malorum, Id. Pont. ii. 7. 25.

Littore quot conchæ, tot sunt in amore dolores, Id. A. A. ii. 519.

d. The number of years, months, and days, is frequently periphrastically stated.

"Ut patria careo bis frugibus area trita est, dissiluit nudo pressa bis uva pede," i. e. two years. "Tertia jam falce decubuit ceres," i. e. three years. "Frigida ter decies nudatum frondibus Hæmum reddit hiems—totiesque solutis ver nivibus viridem monti reparavit amictum," i. e. thirty years. "Ter jungat Titan, terque resolvit equos," i. e. three days. "Luna quater latuit, toto quater orbe recrevit," i. e. four months, &c.

Latin poets borrowed largely from the Greek. One instance is the use of potens in circumlocution for the names of Gods, with the genitive case of the thing over which the Deity in question presides; as Neptune is called Potens Deus maris, in imitation of the Greek xparin Jandsons.

Dive potens Cypri (xparies Kénpe), Hor. Od. i. 8. 1.

Frugum potens Ceres, Ov. Am. iii. 10. 35.

Uteri diva potens (Juno Lucina), Id. Met. ix. 815.

Nemorum potens virgo (Diana), Stat. Th. xi. 57.

§ 19. Periphrasis is much employed in distribution and partition; of which there are several kinds. The first we shall mention is when a number of individuals are enumerated, instead of stating, what would be sufficient, the name of the class or genus to which they belong. Thus Ovid, meaning to say that Proception with her companions was gathering flowers when she attracted the notice of Pluto, enumerates these flowers with a very happy and pleasing variety.

Illa legit calthas, huic sunt violaria cure; illa papavereas subsect ingue comas: has, hyacinthe, tenes, illas amaranthe moraris; para thyma, pars casiam, pars meliloton amant: plurima lecta rosa estar...ipsa crocos tenues lihaque alba legit, Fast. iv. 437. Here ara eleven kinds of flowers reckoned up, and it is worth while to observe well, how by different expressions and by spostrophe he has diversified the catalogue.

Arma sub adversa posuit radiantia quercu (then follows an enumeration of the different pieces of armour) Terribilem cristis galeam, flammasque vomentem, fatiferumque ensem, loricam en rigentem—tum leves ocreas electro auroque prosette.

hastamque et clypei non enarrabile textum, Virg. En. viii. 616.

Procumbunt pices; sonat icta securibus ilex: fraxiniæque trabes, cuneis et fissile robur scinditur, advolvunt ingentes montibus ornos, Id. Æn. vi. 180. With what variety and power of language is the felling of trees adorned. Statius seeing the effect produced by his model in this instance, has endeavoured to rival him [Th. vi. 88.], but has so thoroughly overshot the mark, that his enumeration looks like a timber-merchant's catalogue.

Nam modò purpureo vires capit Eurus ab ortu; nunc Zephyrus sero vespere missus adeat; nunc gelidus siccâ Boreas bacchatur ab Arcto; nunc Notus adversâ prælia fronte gerit, Ov. Trist. i. 2. 27. The habit of personifying the winds probably prevented the poets from seeing the absurdity of making them blow from opposite quarters at the same time. Lucan is still more ridiculous, Phars. v. 597. He makes all the winds rushing against each other, so that Cæsar's boat would certainly have been sunk, had not their equal forces fortunately kept it in equilibrium.

Lætam fluviis et nemorum comâ, quæcumque aut gelido prominet Algido nigris aut Erimanthi sylvis aut viridis Cragi, *Hor. Od.* i. 21. 5. i. e. in woods generally.

Sive per Syrtes iter æstuosas, sive facturus per inhospitalem Caucasum, vel quæ loca fabulosus lambit Hydaspes, Id. Od. i. 22. 5. i. e. every where, through places the most dangerous and difficult. So in the latter part of the same ode, Pone me pigris, &c., he merely means, "wherever I am."

Non opimas Sardiniæ segetes feracis—taciturnus amnis, Id. Od. i. 31.3—8. For wealth generally, which the poet does not seek, he enumerates segetes, armenta, aurum, ebur, rura opulenta. And this enumeration is ornamented by repeated Synecdoche. The harvests are those of Sardinia; the herds, of Calabria; the ivory, Indian; the fields, Campanian, watered by the silent Liris. Just below, when he would express himself contented with humble fare, he says specifically, "Me pascant olivæ, me cichorea levesque malvæ."

Te pauper ambit—metuunt tyranni, Id. Od. i. 35, 5,—12. Meaning that all persons adore Fortune, he names, the rustic, the

merchant (also much periphrasized), the Dacian and Scythian, cities, nations, Latium, the mothers of barbarian kings, and purple tyrants.

Illum et parentis—tractavit, Id. Od. ii. 13. 5—10. That is, he must have been an atrocious villain. He enumerates the most infamous crimes, parricide, the murder of a guest, and the using of poison.

Otium divos rogat—decori, Id. Od. ii. 16. 1.—6. All persons, however rude and savage, wish for ease. He mentions the restless sailor, the warlike Thracians, and the turbulent Medes.

Non ebur neque aureum—clientæ, Id. Od. ii. 18. 1.—8. I am not wealth; and this he represents by specifying the tokens of wealth, which he wants: ivory ornaments, and gilded ceilings, marble from Hymettus and Numidia; splendid legacies equal to that of Attalus; numerous clients, whose devotion is implied by the subserviency of their wives.

Jam Dædaleo — Rhodanique potor, Id. Od. ii. 20. 13.—20. All nations, even the most remote, will know mc. This he expresses by naming the Bosphorus, the Getulian Syrtes, the Hyperborean plains, the Colchians, the Dacians, the Gelonians, the Iberians, the drinkers of the Rhone, i. e. the Gauls.

Est ut viro vir—sit major, Id. Od. iii. 1. 9.—14. One man is richer than another, or more liberal, or of purer morals, or of greater influence. Read the whole passage, and observe how these ideas are dilated.

Desiderantem quod satis est—hiemes iniquas, Id. ib. 25.—32. The contented man is not disturbed by external evils. Mark the poetical catalogue of accidents to which the man of property is liable.

Vixque sibi credens—aurum fluitare videres, Ov. Met. xi. 108—126. Whatever Midas touched became gold; therefore the poet recounts the oak branch, the stone, the clod, the corn ears, the apple, pillars, water, meat, bread, winc.

Hic segetes—Epiros equarum, Virg. G. i. 54.—59. Every region is productive of some one thing beyond others. The various produce of different countries, Tmolus, India, Arabia the

Chalybian, Pontus Epirus, is specified; corn, grapes, trees, grass; then, saffron, ivory, frankincense, steel, castor, horses.

Læva tenent Thetis—Cymodoceque, Id. En. v. 825. The poet feigns that the ship of Æneas was encircled by sea-nymphs, of whose names he gives a catalogue. So in the fourth book of the Georgics, 336, there is a long list of the sea-nymphs. Ovid Met. iii. 206, has a similar roll-call of a pack of hounds. See, too, Virgil's recital of the names of those who were going to battle, Æn. vii. 647, 706, 703. ix. 25.; of those fighting, Æn. x. 139.; of those slain, Æn. ii. 428. There is scarcely a single epic poet who has not indulged in enumerations of this kind. They knew "that a glorious march of fine names do something more than please the ear; they recal a crowd of the finest associations of history, poetry, and romance."*

Omnis eques, mistâque gravis cum plebe senatus obvius ad Tusci fluminis ora venit, Ov. Fast. iv. 293. That is, the whole population of Rome. There is a similar distribution of the Roman orders in the well-known sentence of Cicero, "meret senatus, luget equester ordo, tota civitas confecta senio est."

Procedunt pariter matres nateque nurusque quæque colunt sanctos virginitate focos, *Id. ib.* 295. A periphrasis for a crowd. Pueri, puellæ, juventus, viri, and especially, matres are used by way of circumlocution for a number of people.

Matres, atque viri, defunctaque corpora vità magnanimum heroum, pueri, innuptæque puellæ, &c. Virg. G. iv. 475.

Illam omnis tectis agrisque effusa juventus, turbaque miratur matrum, Virg. Æn. vii. 812.

Vota metu duplicant matres, Id. Æn. viii. 556.

§ 20. Periphrasis is much employed in the enumeration of effects, and is often a considerable ornament in this way.

Tot bella per orbem; tam multæ scelerum facies, non ullus aratro dignus honos, squalent abductis arva colonis, et curvæ rigidum falces conflantur in ensem, Virg. G. i. 505. The unhappy consequences of war, as in the three following:—

^{*} Retrospective Review, No. 18, p. 360.

Quis non, Latino sanguine pinguior, campus sepulcris impia praelia testatur ——? Qui gurges aut que flumina lugubris ignara belli? &c., Hor. Od. ii. 1. 29.

Hostis equo pollens longéque volante sagittà vicinam latè depopulatur humum: diffugiunt alii, nullisque tuentibus agros, incustodite diripiuntur opes, Ov. Tr. x. 55—66.

Jam seges est, ubi Troja fuit, resecundaque falce luxuriat Phrygio sanguine pinguis humus: semisepulta virum curvis feriuntur aratris ossa; ruinosas occulit herba domas, *Id. Her.* i. 53. The effects of peace, on the other hand, are more directly described by Tibulus, though with rather more of personification than classical simplicity delights in.

Fax candida primum duxit araturos sub juga curva boves: pax alait vites et succos condidit uve—pace bidens vomerque vigent, as tristia duri militis in tenebris occupat arma situs, &c., Tibul. i. 10. 45. So too he has described the effects produced by hope.

Spes alit agricolas, spes sulcis credit aratis semina quas magno fishere reddit ager: hac laqueo volucres hac captat arundine pisces, clim tenues hamos abdidit ante cibus; spes etiam valido statur compede vinctum; crura sonant ferro, sed canit inter opins; Id. ii. 6. 21. See too Ov. Met. i. 280., for an excellent petiphrastic description of the deluge; and another of the burning of the world by Phaëton, Met. ii. 210.

\$21. The last ornament we shall mention is the simile or comparison. Its nature is so self-evident as to require no explanation. The terms simile and comparison, though in fact synonymous, are sometimes distinguished; a lengthened simile is called a comparison. Thus in the following—

Dixit et ex oculis subito, ceu fumus in auras Commistus tenues, fugit.—Virg. G. iv. 499.

Quam non amore sic meo flagres, uti Bitumen atris ignibus.—Hor. Epod. v. 81.

The object of resemblance is merely glanced at, parenthetically as it were, and the main subject could then proceed without interruption; and, according to the distinction noticed above, this would be properly a simile. But when the assimilated object is

expanded so as to break in upon and delay the subject, and require an effort to return to it, the simile becomes a comparison; as in the following instances:—

Qualis in Euboïco Baiarum littore quondam
Saxea pila cadit, magnis quam molibus antè
Constructam jaciunt ponto; sic illa ruinam
Prona trahit.—Virg. Æn. ix. 710.

Magno veluti cum flamma sonore
Virgea suggeritur costis undantis aheni,
Exultantque æstu latices: furit intus aquæ vis,
Fumidus atque altè spumis exuberat amnis:
Nec jam se capit unda; volat vapor ater ad auras.

Id. Æn. vii. 462.

Observe in the last quotation how the comparison is concluded by a short pithy sentence, giving an air of picturesque finish to the whole. This is often done by Virgil. In his comparison of the labouring Trojans to ants, he concludes with this concise exclamation, "Opere omnis semita fervet," Æn. iv. 407. The comparison of bees [En. vi. 709.] is closed with "strepit omnis murmure campus;" that in En. i. 436, with "fervet opus, redolentque thymo fragrantia mella." The passage in which Dido is compared to a wounded deer ends with, "hæret lateri lethalis arundo," En. iv. 69. This is more remarkable when the concluding sentence is a mere appendage, and has no connection with the comparison. Thus in En. i. 502, Dido with her train is compared to Diana surrounded by her nymphs; the points of resemblance are noticed, and the poet ends with "Latonæ tacitum pertentant gaudia pectus," which, of course, has nothing whatever in common with Dido. This practice has been taken up by many of our own poets. There is a remarkable instance of it in Akenside. He compares excellent imitations of nature by art to a Parhelion, or mock-sun, in these lines-

As when a cloud
Of gathering hail with limpid crusts of ice
Enclosed and obvious to the beaming sun,
Collects his large effulgence; straight the heavens
With equal flames present on either hand
The radiant visage.

So far the comparison is direct; but he goes on-

Persia stands at gaze
Appall'd; and on the brink of Ganges doubts
The snowy-vested seer, &c.

Pleasures of Imagination, B. iii.

- § 22. It now remains to give a sketch of the different kinds of poetry, and their most striking characteristics. As the full treatment of this topic does not belong to a work of this kind, but to an Art of Poetry in general; our remarks must necessarily be limited, and in many respects defective.
- a. We begin with the Epic poem. Grandeur and dignity are the distinguishing features of this class. Its diction is of the purest and most elevated kind. It will admit of nothing mean or low. Its epithets, figures, and tropes, particularly metaphors. must be bold and forcible; and they may be used abundantly. Archaisms have place here with great effect, as in Virgil we find. aulai olli sic fatur, &c. Proper names, especially of rivers, woods, and mountains, are ornamental, particularly when accompanied by short descriptions, or picturesque epithets, as "audiit omnis sulphureâ Nar albus aquis," and "madidis Euri resolutæ flatibus Alpes." If common-place and vulgar circumstances are necessarily introduced, they must be elevated so as to lose their meanness. When a fire is to be lit, "quærit pars semina flammæ," **Ex. vi. 6.** When it thunders "ingeminant abruptis nubibus ignes," Æn. iii. 199. Dido loves Æneas; but the poet does not formosum Ænean ardet," nor "lascivus leniter afflat Amor;" but " gravi jamdudum saucia cura vulnus alit venis, et ceco carpitur igne;—est mollis flamma medullas," Æn. vi. 1. 2.—65. When the subject is passionate or pathetic, epithets should be sparingly used; all high-flown words and daring or fanciful metaphors avoided, such figures as apostrophe, exclamation, interrogation, are in place; the sentences should be short; the language simple and natural. But in descriptions and narratives the very reverse of this is done. The language should be full, animated, and ornamental; the verse flowing on without interruption, with every variety of feet, cesura, and length of syllable; the sentences should be longer, and closed with fulness and rotundity; the metaphors bold and ingenious; the similes and comparisons

luxuriant. All antithesis, paronomasia, affected alliteration, and quaint conceits, must be studiously avoided; and, on the other hand, care must be taken not to fall into hombast, stiffness, or exuberance of ornament.

Under this head may be comprised Historical, Philosophical, and Didactic, poetry, in all of which truth, though relieved by ingenious fictions, is supposed to prevail.

The Historical poem being fettered down to a certain order of real events, necessarily falls below the Epic, properly so called in which the circumstances are entirely at the poet's disposal. It must therefore depend for success upon animated and nervous language, vivid description, happy display of character; episodes, orations, sentiments, striking situations. The Pharsalia of Lucan, and the Second Punic War of Silius Italicus, are specimens of this kind.

Much the same may be said of Philosophic and Didactic poems. Their object is, to display a set of truths in the most attractive form; and their interest depends little upon the subject itself, which might be better taught in prose, but upon their extraneous decoration. Such are the "De Natura Rerum" of Lucretius; the Georgics of Virgil; the Cynegiticon of Gratius. Horace's Ars Poetica comes under the head of Satirical poetry, and has no pretension to dignity.

- b. Pastoral poetry naturally follows. Its tone and character are much softer than those of the Epic; but nevertheless it has its share of dignity and gracefulness, and rejects whatever is low, really vulgar and inelegant. The great model of this kind of poetry, Theocritus, does not confine himself exclusively to pastoral subjects; his matter is sometimes epic, though his manner is still pastoral; as in the Hiero, the Encomium on Ptolemy Philadelphus, the Dioscuri, the Hercules Leontophonos, &c. Virgil, in his fourth Eclogue, has followed his example.
- c. There are two kinds of Lyrie poetry; one sublime and fervid, the other soft, sweet, and graceful. The former even outstrips the epic in daring flights and the unchecked fire of poetry. Its metaphors are of the boldest kind, and its language the most elevated that can be used. The latter kind is of a more tranquil character. It does not hymn the praises of gods and men [Hor. Od. i. 12.7], or recite the stern prophecy of Nereus

[Od. i. 15.], or the menace of Juno against the rebuilding of devoted Troy [iii. 3.], or chaunt the merits of the Dircsean swan [iv. 2.]. But it will tell the sufferings of the jealous lover [i. 13.], reproach the faded fair with her lost attractions [i. 25. iv. 18.], console one friend for a misplaced attachment [ii. 4.], and moralize with another over a winter's fire [i. 9.]. There are some odes of Horace which are of a middle stamp between these two; not aspiring to the sublimity of the one, yet with a gravity and elevation beyond the other.

Some properties, however, are common to all these kinds. Lyric poetry is always bold in its tropes and figures; its descriptions and comparisons are full and ornamental. Periphrases are very frequent in it. It delights in old words, such as catus, clarare, mollibit, spargier, in Horace; in new ones, as bimaris, tauriformis, impermessus, inaudax, illachrymabilis, immiserabilis. In Grecisms it luxuriates, both with respect to phraseology and grammatical construction. It neglects the regular order of words, and follows no common laws of arrangement.

The figure anaphora [see § 7. f.] is an especial favourite of lyrists, as in these instances from Horace—

Qui terram inertem, qui mare temperat, Od. iii. 4. 45.

Sed quid Tiphœus et validus Mimas, Aut quid minaci Porphyrion statu, Quid Rhætus, &c., Ib. 53.

Tu flectis amnes tu mare barbarum Tu separatis, &c. ii. 19. 17.

Otium Divos rogat, &c. Otium bello furiosa Thrace Otium Medi, &c., ii. 16. 1.

Many more instances of this will occur to the reader of Horace. Again, sentiments, or γνωμαι are very frequent in Lyric poems. Horace is particularly fond of them, and is very happy in the neat and concise expression of his apophthegms.

Multa petentibus

Desunt multa. Benè est cui Deus obtulit

Parca quod satis est manu, iii. 16. 42.

Levius fit patientia Quicquid corrigere est nefas, i. 24. 20.

Crescentem sequitur cura pecuniam Majorumque fames, iii. 16. 17.

Virtutem incolumem odimus, Sublatam ex oculis quærimus invidi, iii. 24. 31.

Quanto quisque sibi plura negaverit A Dîs plura feret, iii. 16. 21.

Dulce est desipere in loco, iv. 12. 28.

These adages have not much elevation or poetry; but their graceful simplicity make them no unfit companions of the lyre. The following are in a higher strain:—

Pallida mors æquo pulsat pede pauperum tabernas Regumque turres, i. 4. 13.

Quid brevi fortes jaculamur ævo, Multa? Quid terras alio calentes Sole mutamus? Patriæ quis exul Se quoque fugit? ii. 16. 17.

Aurum per medios ire satellites Et perrumpere amat saxa, potentius Ictu fulmineo, iii. 16. 9.

Rarò antecedentem scelestum Deseruit pede Pœna claudo, iii. 2. 32.

d. Elegiac poetry is also of two descriptions; the one sad and plaintive, the other lively and playful. In the latter, plays upon words, quirks and conceits, and epigrammatic turns and antitheses, may be moderately employed, but in the former, let not the vicious example of Ovid sanction their introduction. In both kinds the fewer of them the better; the encouragement of a fancy for such decoration will infallibly produce a false taste and affected style of composition. Elegiac poetry should be smooth, sweet, and flowing; the couplets should be graceful and neat in themselves, and connected easily and naturally together. It should be free from all efforts at sublimity; no daring metaphors, no sesquipedalia verba should be found in it. Its ornaments should be of a simple chastened kind; its epithets may be luxuriant, but

not ponderous. As long as an elegiac poem is pathetic, smooth, and simple, or lively, graceful, and witty, it is pleasing; when it attempts any thing beyond that, it aims at what it is quite unequal to.

e. Satirical poetry may be written either in the serious invective style of Juvenal, or in the light playful manner of Horace. The former admits more poetical dignity, and more accurate versification; the latter, more lively and humourous subjects. Both, however, have the following peculiarities:

Satire often employs low words and phrases for the sake of comic effect. Such are, clunes, Hor. Sat. i. 2. 89. ii. 7. 50. Jun. v. 167. Nidor, the smell of the kitchen, Hor. Sat. ii. 2. 19. ii. 7. 38. Jun. v. 162. Jupiter ambas iratus buccas implet, Hor. Sat. i. 1. 21.—how unbearable this would be in any other kind of poetry. Demitto auriculas, ut inique mentis asellus, Id. Sat. i. 9. 20. Stertere, for dormire, Id. Sat. i. v. 19. Parody is very frequent in Juvenal, see Sat. iii. 198. v. 139. Montani venter adest [Sat. iv. 107.] is a burlesque on such phrases as "Virtus Scipiadæ et mitis sapientia Lælî."

Its epithets are smart and ridiculous; as, Latrans stomachus, plorans gula, for esuriens, Juv. v. 158. Its metaphors are hyperbolic and droll; as, Saligno fuste dolare, for, to beat one, Hor. Sat. i. 5. 22. Loquax nidus, a family of children, Juv. v. 143. Multâ vappå prolutus, drunk, Hor. Sat. i. 5. 16. Ventri bellum indicere, Id. ib. 7. Macer et opimus, for tristis and lætus, Id. Ep. ii. 1. 181.

Little stories and private anecdotes are occasionally introduced; as, Umidius quidam, &c. Hor. Sat. i. 1. 95. Veluti Balbinum polypus Hagnæ, Id. Sat. i. 3. 40. Captatorque dabit risus Nasica Contino, Id. Sat. ii. 5. 57. Stoicus occidit Baream, Juv. iii. 116. Dubitas alta Chionena deducere sella, Id. ib. 136. Sumitur illine quod captator emat Lenas, Aurelia vendat, Id. v. 98. Tunc corpore sano advocat Archigenem, Id. vi. 235.

Proverbs and common phrases are used with good effect. Credat Judæus Apella, Hor. Sat. i. 5. 100. Opinor omnibus et lippis et notum tonsoribus esse, Id. Sat. i. 7. 3. Ligna ferre in sylvam, Id. Sat. i. 10. 34. Naso adunco, or excusso, suspendere, to ridicule, Hor. Sat. i. 6. 5. Pers. i. 118. Gallinæ filius albæ, unswering to our proverbial phrase, "born with a silver spoon in

his mouth," Juv. xiii. 151. On the other hand, Viles pulli, nati infelicibus ovis, unlucky dogs, Id. ib.

Nevertheless, satire sometimes employs learned and uncommon terms. As, Græcisms; ænophorus, a cask, Hor. Sat. i. 6. 109. Periscelis, a garter, Id. Ep. i. 17. 60. Schænobates, a ropedancer, Juv. iii. 77. Aliptes, an anointer, Id. ib. 76. Trechedipna, a kind of cloak which being much worn by persons going to parties, got the nick-name of Run-supper, Juv. iii. 67. Also, Archaisms; Surrexe, for surrexisse, Hor. Sat. i. 9. 73. Nilo deterius, for nihilo, Id. Sat. i. v. 67. Dicier, Pers. i. 28. Induperator, Juv. iv. 29. x. 138.

In versification, Horace is very loose and negligent; Persius is considerably smoother, but not so much so as Juvenal, in whom we often find lines highly poetical both in their flow and diction; more so indeed than this kind of composition demands.

- f. To the last division belongs one kind of Poetical Epistles, those namely of Horace. They are of a more earnest and serious cast than his Satires, which otherwise they much resemble. Such epistles as Ovid's Heroïdes belong entirely to the Elegy.
- g. Fables, such as those of Phædrus, are not objects for imitation. Though his compositions are neat and pretty, in the imitation of them there will be little exercise for the more important points of Latin poetry. His verse also recedes too much from the perfect model of the Greek Iambic, to make it a proper pattern. A fable, however, written in this or any other metre (elegiac or Horatian hexameter, for instance), should be terse, artless, and unadorned. Nothing can be more simple than such lines as these, yet they are not without poetical merit—

Apes in alta quercu fecerant favos, Phædr. iii. 13. 1.

Fortè una tacitè profert è stagno caput, Id. i. 2. 17.

Nemo libenter recolit, qui læsit, locum, Id. i. 18. 1.

Et sic porcelli vocem est imitatus suâ

Verum ut subesse pollio contenderent, Id. v. 5. 17.

The most ornamental parts of Phædrus are his synonymes; thus he calls a frog, stagni incola; a lion, rex; a wolf, latro; an ass, auritulus; a goat, barbatus, and so on. Such substitutions have a very good effect if they are not carried into affectation and excess.

- h. The characteristics of an Epigram are brevity and smartness. No rules can be given for a composition which depends more upon a lucky idea, a chance hit, than any thing else. To write a good epigram, a person must be a tolerable master of the language; and therefore nothing should be done in this way until much has been read and composed in other kinds. It requires much command of words and much skill in phraseology to be able to compress a witty thought on a given subject in a few lines. It must be noticed that epigrams are not always pointed and piquant. Many of Martial's are like the Greek, mere yrāpas; some are a sort of complimentary note; some, a short sonnet; some inscriptions, &c.
- i. Dramatic poetry does not fall within the scope of this work. Other kinds that appear at first sight to be of a peculiar species will, by a little examination, be found to belong to some one of the divisions already noticed. Such as the Panegyric, Genethliac, Epithalamium, Epicedium, may belong to any class according to the form into which they are thrown. It will be unnecessary, therefore, to detain the reader with any observations upon them.

BOOK IV.

EPITHETS AND INDICES.

CHAP. I .- On the Use of Epithets.

- & 1. THE accumulation of epithets forms one grand distinction between poetry and prose; and from the proper and judicious introduction of them depends a great deal of poetical beauty. Epithets are of two kinds; necessary epithets, which cannot be removed without injury to the sense, and those which are merely ornamental. For instance, in Virg. En. ii. 68., we have, "Phrygia agmina circumspexit." The epithet Phrygia is here requisite to the sense, and a prose writer describing the circumstance would have used it, or its less poetical synonyme Trojana. But in "Carmina nostra valent, Lycida tela inter Martia, quantum Chaonias dicunt aquilâ veniente, columbas, Ecl. ix. 11. the epithets Martia and Chaonias may be omitted without detriment to the meaning. Nova progenies colo demittitur alto, Ecl. iv. 6. -here the epithet alto is ornamental; in prose it would be cold and ridiculous. Necessary epithets, then, are not those which require observation; but ornamental ones may be discussed with advantage.
- \$\(\frac{9}{2}. \) The first point to be attended to is, that the epithet should have either force or beauty; that it should either assist or adora the sense. An idle epithet is an incumbrance and an eye-sore. A few examples of their judicious introduction will shew clearly how this is effected. In Ovid, \(Met. \) ii. 151., Fhaëthon having seated himself in the chariot of the sun, "patri gratias agit." How many common-place epithets might have been applied to \(father. \) Ovid rejects all such, and writes "invito grates agit ille parenti"—a word more appropriate to the situation and circumstances of the parties could not have been selected.

Virgil [Æn. ii. 509] would tell us that "Priamus senex arms nequidquam humeris circumdat, et ferrum cingitur." Arma, hu-

meri, and ferrum are to have epithets, and see what the poet gives them—

Arma diu senior desueta trementibus ævo Circumdat nequidquam humeris, et inutile ferrum Cingitur——

What a different colour do these additions lend to the picture! We see the poor old man, feebly buckling the unwonted armour on limbs that tremble beneath its weight; his fingers quivering in the strange employment; and girding on a weapon which he is teo! decrepid to wield. How picturesque and vivid! every thing is real—every thing is before us.

Take a third instance. The sentiment of Horace, "Nequidquam Beus abscidit oceano terras, si tamen rates transiliant vada, Od. 1:3. 21. He gives an epithet to every substantive here except terras. Turn to the epithets in the Gradus Ad Parnassum, or elsewhere; you may find for Deus, omnipotens æternus, immortalis, clemens, immensus, &c. For Oceanus, rapidus, tumidus procellosus, profundus, cæruleus, &c. and so on for the rest. Now open Horace—

Nequidquam Deus abscidit

Prudens oceano dissociabili

Terras, si tamen impiæ

Non tangenda rates transiliunt vada.

There is not a common-place or vague quality assigned to any one of these appellatives. *Prudens*, foreseeing in his wisdom the advantages that would arise from such a division. The depth, the extent, the fury, or the hue of the ocean have nothing to do with the point in question; that could only be illustrated by such a word as dissociabilis, expressing its separative power. *Impiærates*, how strong and expressive; acting in defiance of the will of Heaven who had formed the seas non tangenda.

§ 8. It is true that some epithets are constantly joined to certain substantives by a sort of usage, when they are not particularly appropriate; but which from long custom not only do not appear trivial or cumbrous, but even please, from the venerable air of antiquity which they have about them. Such a one is alma connected with tellus, Sol, Ceres, &c. So magna terra,

orbis magnus, mundus magnus. And, rapax Orcus, læta Venus, tristia bella, tristis Erynnis, sound together as if we never heard them asunder. This is particularly the case in Homer. "Achilles is the swift-footed, when he is sitting still. Ulysses is the much-enduring, when he has nothing to endure. Every spear casts a long shadow; every ox has crooked horns; every woman has a high bosom, though these particulars may be quite beside the purpose. In our own ballads a similar practice prevails. The gold is always red, and the ladies are always gay, though nothing whatever may depend upon the hue of the gold or the temper of the ladies. But these adjectives are mere customary additions. They merge in the substantive to which they are attached. If they at all colour the idea it is with a tinge so slight as in no respect to alter the general effect."—Edinb. Review, No. 93, p. 22.

- § 4. Epithets are most beautiful which contain a trope. Two ideas are then presented at once to the mind, in the most pleasing form; distinct and yet united. We shall first notice them in which a metaphor is involved.
- a. Those epithets are metaphorical by which the properties and actions of animated beings are assigned to inanimate; as, late segetes, cinis dolosus, fluvii minaces, auritæ quercus (which followed Orpheus), vigiles lucernæ, &c. So too are those which give the qualities of material things to abstract ideas; cruda viridisque senectus, rosea juventa, florens ætas. Hyperbolical epithets of this kind are not displeasing; ferrea vox, pectus aheneum.
- b. Epithets applied by metonymy or by synecdoche, often have great beauty. By these figures the epithet is transferred from the person to something with which it is connected. Thus epithets are transferred—
- 1. From the persons to their dwelling-place. Crudeles terra. Littus avarum. Sceleratum limen.
- 2. From the persons to the place where the event occurs. Timide naves. Impiæ rates. Insanum forum. Minantia castra. Castellum ferox. Nidi loquaces (swallows). Sylvæ canoræ (birds singing in the woods). Infamis campus. Stagna loquacia.

- 3. From the persons to the weapons they use. Scelerata hasta, Virg. En. ii. 231. Tela inimica, Arma victricia. Remis audacibus tentare undas. Ferrum audax, implacabile. Iracunda fulmina. Tacità libabit acerrà, Pers. ii. 5.
- 4. From persons to parts of their bodies. Adulteros crines pulvere collines, Hor. Od. i. 15. 19. Viduas manus lassat tela, Ov. Heroid. i. 10. Manus avide heredis, Hor. Od. iv. 7. 19. Hausit pectora Plexippi nil tale timentia ferro, Ov. Met. viii. 440. Pererrat luminibus tacitis, Virg. Æn. iv. 364.
- 5. From the person to his passion or feeling. Odium crudele tyrami. Memorem Junonis ob iram. Vigiles curse. Mutum premit ille dolorem.
- 6. From the person to his condition. Importuna pauperies. Proba pauperies. Opes superbæ, feroces. Superba victoria. Leta juventus. Tristis senectus.
- 7. From the person to the emblem. Victrices heders. Aquilse victrices. Signs vincere docts.
- 8. From the effect to the cause. Massicum obliviosum. Venti nigri, making the sky dark. Monstrum infelix, applied to the Trojan horse. Libera vina. Alvearia dulcia.
- § 5. Patronymics, and adjectives formed from proper names, are generally forcible. Dædaleus Icarus. Æneas Anchisiades. Neptunia Troja. Romuleus sanguis. Laomedontius heros. So, too, things are called from their patrons or inventors. Tela Martia. Arma Herculea. Arva Cerealia. Carmen Mæonium. Myrtus Dionæa. Laurus Phæbea. Laurea Apollinaris. Cereale papaver. Oliva Palladia.
- § 6. Again, epithets are applied which are derived from the nations where the subject was invented or much cultivated, or produced in great abundance or excellence. This is a capital ornament. Getica arma. Gnossia spicula. Noricus ensis. Scythicus arcus. Calena falx. Prelum Calenum. Sabelli ligones. Vinum Falernum. Vitis Falerna. Unguenta Persica. Thura Sabea. Lens Pelusiaca. Mella Hymettia. Marmor Phrygium. Apes Cecropiæ, Hyblæe. Rosa Pæstana. Columbe Chaoniæ, Dodoneæ. Muss Pierides, Libethrides. Venus Paphia, Cytherea.

Delius et Patareus Apollo. Epithets such as these may be applied when the sense does not demand that the subject should be thus particularized; and they have often great beauty.

of 7. It may here be again observed, that patronymic and gentile adjectives are often put simply for substantives, as was mentioned under the head of synecdoche. Thus Anchisiades is put for Eneas; Delius for Apollo; Delia for Diana; Pierides for Musæ; Cytherea for Venus; Falernum for vinum. Again, it is very elegant to express an individual or species by a general substantive with an epithet, that makes it specific: as, volucres Cecropiæ (nightingales); Caucaseæ volucres (vultures); flos Pæstanus; lapius Phrygius; apparatus Persici; arbor Phæbea; Dea Paphia. Proles Semeleïa (Bacchus). Sometimes these epithets involve a double synecdoche. Thus Lesbium carmen is put for lyric poetry from the lyrist Sappho, who was a Lesbian. Columbæ Paphiæ, because sacred to Venus, surnamed from the place of her worship, Paphia. Carmen Castalium, because the Muses, the patronesses of song, haunted the Castalian spring.

§ 8. A participle with its case is often used for an epithet :—
Amans flumina cycnus, Ov. Met. ii. 539.

Humanas motura tonitrua mentes, Id. Met. i. 55.

Bellaque matribus detestata, Hor. Od. i. 1. 24.

Amantes frigora myrti, Virg. G. iv. 124.

Sometimes an apposition or a periphrasis-

Ira subit, deforme malum, Ov. A. A. iii. 373.

- O Diva gratum quæ regis Antium, præsens vel imo tollere de gradu mortale corpus, vel superbos vertere funeribus triumphos, Hor. Od. i. 35. 1. i. e. O omnipotent Fortune!
- § 9. No poet abounds more in epithets than Claudian. We will take a specimen from him, with a view of showing how much depends upon the judicious use of these ornaments.

Orphea cum primum sociarent numina tædæ, Ruraque compleret Thracia festus Hymen; Certavere feræ picturatæque volucres
Dona suo vati quæ potiora darent.
Quippe antri memores, cantus ubi sæpe canoræ
Præbuerant dulci, mira theatra, lyræ.

Epist. ad Serenam, i.

The first verse is too bald; there is not a single epithet to give life and colour to the thought. Why should not the peculiar situation of Orpheus be expressed by an epithet? Why is not the kind of torch more specifically distinguished? It may be either marriage, or funereal. The sense of the first line is doubtful till the second is read. Thracia is a proper epithet, pointing out the scene of action. Festus has elegance, transferring the quality from the occasion to the person. In the third line picturate has no meaning that bears upon the subject. What has the colour of the birds to do with the gifts they brought? Besides, it is too pompous a word for the subject and the kind of verse. And why has not feræ an epithet as well as volucres? Merely from caprice, as it would seem. In the next distich, either canoræ must be understood to agree with volucres, which is aukward enough, or else there are two epithets to lyrae, a thing never done by the best models of Latin poetry; not a single instance can be produced from them of an epithet being clearly and undoubtedly doubled. Both these words, too, are trite and general, and cantus followed by canoræ, tune and tuneful, has a very bad effect. Mira, in the last line, has no great force or beauty. If any one would wish to see this faulty use of epithets similarly exhibited in English, let him open the Botanic Garden at a venture. Claudian is the Darwin of the Romans.

§ 10. It is necessary to warn the student against too liberal a use of epithets. Beautiful as they are, or may be, when too thickly set they encumber the verse, and make it heavy and turgid; such as the French call poësic epithetéc. In their selection, too, respect must be had to the kind of verse employed. Epic and Lyric poetry require majestic and sonorous epithets, and these not numerous; elegiac, pastoral, and the lower orders of composition, must have no swelling words; softness and simplicity best become them; but the number of epithets may in such productions be greatly increased.

CHAPTER II.

Index of Epithets.

Marks affixed to words in the Index:—

a signifies an archaism.

r , that the word is rare.

p , that it is found only or principally in poets.

e ,, that it is of no authority, and must not be used except in epigram.

	1	4	
hya (dish)	cĭtŭs	săcĕr	rătŭs
hĭc (dub.) ĭs	dŭplŭs	scăběr, p.	sătŭs
	f ër ŭs	väfër	sītŭs
quĭs	mălŭs	ASTEL	st ă tĭis
tŏt	maius meŭs		simus
quŏt		3 decl.	-11:
	měrŭs nŏthŭs	incr. short.	obliq.
Adject.		_WIV	păris
-	nŏvŭs	cĕlĕr	trĭbŭs
dīs, p.	pĭŭs	cĭcŭr	trŭcĭs
pār	prŏbŭs	měmŏr	or acro
plūs	quădrŭs	rěsěs	. , .
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jaciens

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sortilegus suavidicus, p. suaviloquus, p. callidior suavisouus, p. tabificus, p. a. deterior tradiloquus, e. fertilior terrificus, p. terrisonus, p. tristificus, a. p. fœtidior turicremus, p. frigidior tūrilegus, p. vanidicus vaniloquus, p. vaticinus, p. velificus, e. vēlīvolus, p. a. viticomus, p. e. luridior vītīgenus, p. vülgivägus, p. vülnificus, p.

3 Decl.

consimilis credibilis difficilis disparilis flexibilis mültiforis, e. quadrijugus, p. pergracilis, c. persimilis pertenuis plausibilis prætěniis, e. quadriforis, c. quadrijugis, p. semianimis terribilis

Compar.

debilior candidior flaccidior flebilior floridior fülgidiör funébrior languidior liberior limpidior lividior lügübriör mareidior mobilior morbidior nobilior

- 4 præteritüs nūbiliŏr āmplificāns 3 Coni. pāllĭdĭŏr antevolans, p. prōgĕnĭtŭs pauperior promeritus anticipans ābiĭcĭēns posterior propositus āpproperans abripiens præcocion sēpositus āssīmŭlāns āccĭpĭēns pūtidiŏr āssŏciāns, p. e. sūbmŏnĭtŭs adiiciens räncidiör sūppŏsĭtŭs āttĕnŭāns āfficiens röscidiör transpositus ēmăcĕrāns, e. āllĭcĭēns rūsticior See the part. act. emăcians. e. r. antĕfĕrēns simplicior ēmăcŭlāns, e. ārrĭpĭēns sörbiliör ēnŭclěans āspiciens Adject. sördidiör ēnŭmĕrāns āttrībuens splendidiör ēvigilāns aūfŭgĭēns **s**quālĭdĭŏr ēvölĭtāns. e. ēff iciens stäbiliör āltīpotēns, p. e. exăgitāns ēffŏdĭēns törpídíór āltītonāns, p. a. ēxanīmāns ēffŭgĭēns türgidiör āltīvolāns, p. a. excruciāns ējĭcĭēns vīvidiŏr ārcipotēns, p. ēxhĭlărāns ēlĭcĭēns See the positives. arcitenens, p. ēxŏcŭlāns, a. ērīpiēns ārmipotēns, p. ēxŏnĕrāns ēxăcŭēns āstrīpotēns, p. e. exsatiāns, p. **excipiens** Compos. **excutiens** aūricomāns, p. exsaturāns flörĭcŏlŏr, p. e. hāstĭpŏtēns, p. e. exspŏlĭāns īllĭcĭēns ignicomans, p. e. exstimulans, p. imminuens flücticŏlŏr, p. e. ignipotens, p. lacticolor, p. e. exsuperans, a. p. încipiens mülticolor, e. īmpătiens ēxtěnŭāns inciitiens ēxŭlŭlāns, p. nīgrīcŏlŏr, e. insipiens inficiens īllăcrĭmāns infödiens nocticolor, p. e. īntŏlĕrāns nūbĭcŏlŏr omnīparēns, p.a. illāquēans injiciens vērsicŏlŏr īllatebrans, r.p.a. inspiciens omnipotens omnitenēns, e. p. imperitans, p. īnstĭtŭēns ōmnĭtŭēns, p. a. improperans, a. interimens Particip. ūlmīpotēns, e. p. īncrepitāns ōbjĭcĭēns īnfătūāns ōff ĭcĭēns commeritus commonitus īngĕmĭnāns, p. ölfācĭēns Particip. īngĕnĕrāns compositus 1 Conjug. īnsimulāns congenitus 4 Conjug. āblăqueans, e. r. insinuans contŭitŭs īnvětěrāns ādvěnĭēns accelerans dēmeritus dēpositus āccŭmŭlāns īnvigilāns, p. antějens īnvölĭtāns, p. āddŭbĭtāns āssiliens dīspositus āddŭplĭcāns īrrādiāns, a. p. ērŭdĭēns perdomitus perfruitus ādmŭtĭlāns ēsŭrĭĕns põllĭcĭtŭs ādnŭmĕrāns ēvĕnĭēns ādvĭgĭlāns 2 Conj. posthabitus expediens · postpositus expoliens ædĭfĭcāns ēquĭvălēns, e.p. ēxsĭlĭēns præmonitus ēquĭp**ăr**āns agglomerans, p. antehabens, e. illiniens præpositŭs

2002 200 rastripotens, p.e. nobilitans perficiens impediens semisenex insiliens interiens suaviloquens, p.a participans perf ugiens telipotens, p. e. perpetuans perspiciens introiens inveniens vēlīvolans, p. a. perterebrans vinipotens, p. e. pervigilans obvěniens Particip. Depon. 1 Conjug. ādvenerans, p.e. belligerans

concelebrans

condupilcans

conglomerans,

conscocians

continuans

debilitans

contabulans

p. a.

admodulans, p. aggrediens centurians circumarans āriolans astipulans commaculans aŭxilians, p. egrédiens ējāculāns, p. emodulans, p. concilians condecorans, a. emoriens exoriens experiens exspatians, p. conglacians illacrimans immoriens inficians ingrědiens insidians opperiens

bellipotens, p. a. deblaterans, p.a. deficiens blandiloquens, a. dedecorans defodiens cælipotens, a. degenerans defugiens cunctipotens,e.p. despolians fālsīparēns, p. dīlacerans ferripotens, p. e. dilanians flammicomans, dilapidans, a. p. e. dinumerans flammipotens, e. discrucians flavicomans, p.e. dissimulans diripiens frugif erens dissocians discutiens lauripotens, p. e. fumificans, disjiciens multipotens, a. lætificans noctipotens, p.e. ludificans pennipotens, p. magnificans

pervolitans, p. præripiens præcipitāns præstituens progenerans, p.a proficiens quadruplicans,a. profugiens sacrificans projiciens significans proliciens, a. sollicitans proripiens collutulans, a: suppeditans prospiciens trānsvolitāns, p. prostituens, p. commemorans vituperans respiciens restituens

conficiens suffodiens confodiens suffugiens, at conscelerans, p. confugiens surripiens conjiciens suscipiens conspiciens suspiciens contemerans, p. constituens trajiciens contribuens transadigens, contumulans, p. corripiens decipiens

> dejiciens desipiens despiciens destituens diffugiens diminuens dispiciens

distribuens

pācificans perfodiens præcipiens præficiens retribuens sūbjiciens comminuens substituens congeminaus, p. concipiens succutiens, p. concutiens sufficiens transf odiens, p transfügiens transpiciens, n.

3 Conjug.

circumiens comperiens conveniens deliniens deperiens desiliens deveniens disperiens dissiliens, p. perveniens pelliciens præpediens plectripotens, p.e mobilitans, p.a. percipiens præveniens quadrupedans,p. multiplicans percutiens prosiliens

prověniens extraneus' contrariŭs sūbsiliens, p. a. hērbāceus, e. crystallinus, e. Compar. sūbveniens hērbārĭŭs, e. cūprēssinus, e. trānšiliens hēroifer, p. e. ābiectĭŏr cyclopius, p. ābstrāctĭŏr hēroĭcŭs dīlūcĭdŭs horāriŭs, e. ābstrūsĭŏr Dep. fanāticus, p. hornotinus ābsūrdĭŏr f ārrācĕŭs, e. collăcrimans hvdraulicus, e. acception f ērrāriŭs, e. commiserans īlīgnĕŭs, p. r. æquālĭŏr formosŭlŭs, p. e. impērvius, p. commoriens annosior frondīflŭŭs, p.e. āmēntĭŏr congrediens īmpropriŭs fürnācĕŭs, e. consilians improvidus āntīquĭŏr gymnāsticus, a. dēpopulāns ārgūtĭŏr lactariŭs, e. īncēdŭŭs. *v*. lāscīvŭlŭs, p. a. dīglādiāns īncīdŭŭs āstūtĭŏr digrediens incognitus ātrōcĭŏr lethargicus, p. gesticulans augūstĭŏr īncommodus lentiscinus, e. rātĭfĭcāns īncondĭtŭs austerior lībrārĭŭs Tūdĭfĭcāns īncrēdŭlŭs, p. aūstrālĭŏr līctēriŭs, e. ēffrēnĭŏr lūxŭtians īndēbitus, p. līmātŭlŭs māntĭcŭlāns, p.a īndūstrĭŭs &c. lūnārĭŭs See adject. under lūsoriŭs, e. \mathbf{p} andĭcŭlāns, a. īnglērĭŭs pērpētiens īnjūrĭŭs , and part. mājūscŭlŭs, a. under pollicitans, a. innoxiŭs mātūrrĭmŭs prægrediens īnnūbĭlŭs, p. mēllīflŭŭs, p.e. præmeditans īntērflŭŭs, e. mēndīcŭlŭs Particip. præmoriens, p. īntērrītus, p. mēssoriŭs ābscondĭtŭs progrediens ōbnōxĭŭs mīllēsĭmŭs õbnūbĭlŭs, p. a. ābstērrĭtŭs restificans mūltāngŭlŭs, p. transgrediens ūxoriŭs ēmortŭŭs mūltīscīŭs, e. vaticināns ēxērcĭtŭs mūscārĭŭs. e. vocĭfĕrāns ēxtērrĭ**t**ŭs nārcīssinus, e. Superl. īmmortŭŭs, p. nāsūtŭlŭs. e. ācērrimus īntērlĭtŭs nūmmāriŭs Adject. īntērsĭtŭs, p. ægērrimus nūpērrīmŭs 2 Decl. æquissimŭs nūtrītiŭs. e. &c. See adject. pālmāriŭs, a. Adject. ābstēmiŭs, p. under - . pāstoriŭs, p. 2 Decl. āccommodus, p. pauperculus, p.a bārbātŭlŭs paūxīllŭlŭs, a. ærarĭŭs · 3 Decl. pēllūcidŭs āgrāriŭs bēllātŭlŭs, a. pērcāndidus. e. antarcticus, e. **equabilis** bombycinus. e. pērcommodus ārgēntētis āffābĭlĭs censorius cēntēsimus pērfrīgĭdŭs āthlētĭcŭs, e. **explebilis** audaculus, e. p. ignobilis cīrcūmfluus, p. piraticus īmmobilis cīrcūmvagus, p. pīscarius ēdēntŭlŭs, a. ēlēctrĭfĕr, p. compascuus plebeiŭs īnnābĭlĭs, p. optābilis conterminus, p. populneus, e. ērrātĭcŭs

8 9

umbrātilis, &c.

ēvānīdus, p.

contortulus

potoriŭs, e.

būlbōsĭŏr

procerior

sērpyllĭfĕr

inconcussus, p.

præcognitus, r. civilior prolixior Particip. præf ervidus concinnior provectior . præfrigidus, p. clementior prūdentior circumlitus, p. prænūbilŭs, p. commūnior rixosior conterritus prænuncius, p. constantior rōbūstĭŏr concreditus præposterus crūdēlĭŏr rūgōsĭŏr demortuns secretior prætoriŭs dāmnōsĭŏr deperditus prīmārĭŭs dēclīnĭŏr sēcūrĭŏr deterritus sēdātĭŏr promiscuus. dēformĭŏr disperditus dēmēntĭŏr sēlēctĭŏr quæstoriŭs divenditus sapphirinus. e. dīscrētĭŏr sēmotĭŏr perterritus sincerior scriptoriŭs, e. dīvīnĭŏr pessumdătus sölenniör sēptēmfluus, p. dūmosior præcognitus, r. sēnāriŭs fācūndĭŏr spīnosior. præmortuus, p. stātārĭŭs spūmosior fälläcĭŏr squāmosiŏr venumdătus, 2. sūbcærŭlŭs, e. p. fāmosiŏr sūbcandidus, e. fatalior strīgōsĭŏr 1.4 sūblūridŭs sūblīmĭŏr fēlīcĭŏr Adject sūbnūbĭlŭs fēstīvĭŏr trānquīllĭŏr 2 Decl. sūbrūstĭcŭs. fœcündĭŏr vērāciŏr vēnāticus förmösiör vērbōsĭŏr vērnācŭlŭs fröndösĭŏr vērsūtĭŏr vigēsimus fümösiör vīcīnĭŏr āccūrātija 🧸 villösiör vīnārĭŭs fünēstĭŏr ærumnosus : glēbōsĭŏr vīnōsĭŏr ārgēnt**āt**ŭs viscosior .. ücündiör argillosus. e. 3 Decl. lāscīvĭŏr vītālĭŏr effrenatiis ... līm**ēs**ĭŏr &c. ērrābūndŭa ... cognominis, p. linguāciŏr See adject and exquisitus ; ... dēlēbilis, p. e. lönginguiör part. under illaudātus, a. dūrābilis, p. and lūgūbrĭŏr īllībātŭs . . . laudabilis mansuetior immansuetŭs mīrābilis mātūrĭŏr īmmātū**rus**: Superlat. mūtābilis mēndāsĭŏr impacatiis, p. pērnobilis blandīssīmus mönströsiör împerceptus, a plācābilis mörātĭŏr brūtīssīmus impērcūssis, p. præstabilis cæcīssimus. mördācĭŏr imperf**ectus**... quāssābilis, p. mörösĭŏr carīssimus impērfomis, p sanabilis castīssīmus mūscēsĭŏr impermiseus p. spēctābilis, p. caūtīssīmŭs nāsūtĭŏr implācātus, p. spērābilis, a. nervosiör &c. importūnus trāctābilis See adj. under nīmbōsĭŏr improvisus vērsātilis, &c. pācātĭŏr impūnitŭs pērfēctiŏr incœnatus, a. pērnīciŏr Compar. Compos. incompertus pomosior inconcessus, p. cupressifer, p. būccōsĭŏr præstantiör inconcinnus

inconfessus, p. pērsūbtīlis Particip. Adiect. inconfusus, p. pūpīllāris Tus, Sus. 2 Decl. quinquennalis Inconsuetus, p. āblēgātŭs cērūssātŭs vēctīgālis inconsultus ābnodātus, e. cincinnatus inconsumtus, p. încorrectus, p. āffēctā**t**ăs clāndēstīnŭs Particip. incorruptus antiquatus cūnctābiindŭs Tus, Sus. dēfīnītŭs inculpātus, p. arcessitŭs indēfensus, *r*. ēlīmātŭs f ēscēnnīnŭs cīrcūmcīsŭs īndēfēsstīs, p. ēmēntītŭs formīcīnus. a. cīrcūmcīnctus, p indeffetus, p. ēmōllītŭs förtünätŭs circumductus indējēctus, p. ēnūtrītŭs, e. grātabūndus, e. cīrcūmflēxus, p. indemnätüs ēxaūdītŭs lætābūndŭs, e. cīrcūmf ūsŭs lemniscatus experrectus cīrcūmjēctus indeprensus, p. indesertus, p. lībērtīnŭs exquisitus circumlatus, e. indespēctus, p. īmpērtītŭs loricatus circummissus mātūtīnŭs īndētonsŭs, p. īncūsātŭs circumspectus īndīgēstŭs, p. īnfūcātŭs mīrābūndŭs cīrcūmscrīptŭs indiscretus, p. īnsīgnītŭs pērjūcūndŭs cīrcūmsēptŭs indistinctus, p. īnsuēfāctŭs pērsonātus cīrcūmsēssŭs indistrictus, p. cīrcūmvēctŭs intercisus pictūrātŭs, *p*. īndīvīsŭs, p. interceptus plorabundus conquisitus īntērclūsŭs convēstītŭs īndōtātŭs portentosus înf acimdis înterfectus præconsümtŭs, p cūstodītŭs infinitus interjectus præcorruptus, p. definitus înfœcundus, p. intermissus prædabūndŭs dēmolītus præmātūrŭs fästidītus, p. interruptus īnfrēnātŭs prætextatŭs īngūstātus, p. īrrētītŭs perquisitus See part. 1 Conj. . quāntūscūmqŭe prætērlāpsŭs injūcūndus under reptabundus, e. prætergressus īnjūrātūs īnsīccātus, p. sarmentosus, e. prætermissus sēmiāmbūstus, p &c. See partic. īnsīncērus, p. Rus. act. 1 Conjug. īnsopītus, p. süblücanŭs, e. sūbmorosus underinsperatus ābdūctūrŭs tempestīvus īnsūscēptus, p. abjectūrus trānsālpīnŭs īn tēmpēstus, p. āblātūrŭs Rus. intestinăs ārmātūrŭs trānsmōntānŭs bēllātūrŭs See partic. act. verrūcosus iracundăs , and vēspērtīnus cēlātūrŭs · eunitroque under ⁻ confecturus, &c. passives under is at a See partic. act. Adject. under --, and 3 Decl. 3 Decl. passives under Dus. āncillāris confatalis convivalis ārmēntālis, p. ābdūcēndŭs dodrantalis, e. atictumalis āblāctāndŭs Dus.See partic. act. naturalis īmmortālis under pāstorālis castigandus inciville, e.

cognoscendus collandandus See part. act. under -

Particip. 1 Conj.

averrūncans ērādīcāns, a. **exauctorans** ēxhærēdāns intērcūrsāns interpellans īntērtūrbāns īnvēstīgāns

2 Conjug.

înterlücens, p. întermiscens, p. argumentans

3 Conjug.

ēdpromīttens ēffērvēscēns ēfflörēscēns ēlānguēscēns ēxālbēscēns exardescens ēxārēscēns ēxcāndēscēns ēxhorrēscēns expallescens, p. diloricans extabescens, a. pervestigans illücescens īmpāllēscēns, p.e inclarescens, p. īncrēbēscēns indurescens, p. circumcidens innotescens, p. intabescens intercedens intercidens intercludens intercurrens interdicens

īntērf ūlgēns interf undens intērjūngēns intermittens internoscens īntērponēns interrümpens

înterstinguens,a compromittens întervellens, e.r. computrescens,a īntērvērtēns contradicens īntrodūcens defervescens intromittens dēflorēscēns introrumpens mātūrēscēns īrraūcēscēns pērcrēbrēscēns obbrūtescens, ap persentiscens, ap **ōbdōrmīscēns** prætermittens ōbdūrēscēns rēcrūdēscēns căcuminans, p.

Depon.

expergiscens **obliviscens**

obmūtēscēns

2 Conjug.

cīrcūmcūrsāns, a. p.circumspectans circumvallans cīrcūmvēctāns, p. a. concastigans, a. inæstuans, p. repræsentans

3 Conjug,

3 Conjug. cīrcūmcīngēns, p adobruens, e. cīrcūmclūdēns cīrcūmcūrrēns,e, 4 Conjug. cīrcūmdūcēns cīrcūmflēctēns, p ădhīnnĭēns circumgestans inaudiens, a. circumlabens, e. ineptiens, a.

ŏbēdĭēns cīrcūmlūstrāns cīrcūmmīttēns cīrcūmrōdēns Depon. circumscribens cīrcūmsīstēns ăbom ĭnāns circumtexens, p. imaginans, e. cīrcūmvõlvēns,p

Adject.

ĭneffīcāx, e. ĭnēlĕgāns ĭnobsĕquens, e.

Part. 1 Conjug.

rētrocēdens coinquinans dĕāmbŭlāns perambulans, p. Depon. præoccupans circumplectens recalcitrans, p. præterlabens reclāmitāns sūbtērlābēns, p.a rēcogitāns redandruans, a.

reflorescens, e.p coagulans, e.r.

Particip. Conjug.

rĕfrīg**ĕrāns** rĕgērmĭnāns, & ădēstŭāns, p. reglūtināns, p. ădāggērāns, e.r. rēmunērāns ădūltěrāns renāvigāns renuntians repullulans, e. ĭnāmbŭlāns ĭnaūgŭrāns resuscitans, p. ĭnebrians, e. supermeans, e. supernătans, e.r. ŏbāmbŭlāns, p. supērvolāns, p.

3 Conjug.

rědintěgrans

reflagitans, p.

cŏrāgŭēns rěcolligens redarguens sŭbinfluëns, e. sŭpērfl**ŭēns** superstruens, a

intērcidēns

intelligens

interflüens

interferens

ēnūtrĭēns, e.

ēvīnciēns, p.

ēxaūdĭēns

ēxhaūriens

impertiens

indormiens

īnf ārciens

īnsānĭēns

ınsērviēns

insigniens

īrrētiēns

ēmētĭēns

ēxōrdĭēns

ēxōscŭlāns, e.

interpretans

înterminans, a.

ōbdörmĭens

învēstiens, e.

Depon.

ēmāncĭp**āns** 4 Conjug. ēnāvigāns ferociens, e. ēnūclēāns fritinniens, p. e. enuncians lĭgūrĭēns rĕf ērcĭēns ēxāggĕrāns remūgiens, p. examinans rĕsārcĭēns ēxaūgŭrāns revinciens, p. ēxcogitāns ēxēnterāns, a. scătūriens, e.

Depon.

sŭperbjens, p.

dĕōscŭlāns, a.e. lătrocinans měridi<u>ans</u>, p. negotians redordiens, e. remetiens, p. remunerans pătrocinans, e.

periclitans tumultuans Adject.

pěrelěgans pereloquens, e. sŭbārrogans sŭbimpudens

> Part. 1 Conjug.

ābjūdicāns

accommodans adjūdicans admūrmŭrāns adnavigans, e. agglūtināns ānnūnciāns attemperans, e. ēffēmināns efflägitäps eliminans, p. ēlūcŭbrans

ēxēstŭāns, p.

ēxīstĭmāns ēxōrbĭtāns, e. ādmūgiens, p. ēxpēctŏrāns, p.a āssēntĭēns ēbūllĭēns ēxpōstŭlāns ēxsībilāns ēdōrmĭēns exsuscitans ēffūtiens ēxtērmināns ēmōllĭēns

īllūmĭnāns īnclāmĭtāns ingūrgitāns īnsībilāns, p. intērcălāns īntērměāns, *e*. întērmicāns, p.

interplicans, p.

interpolans

interrogans

ēxtūběrāns, e.

exüberans, p.

ēxūlcĕrāns

īllācrĭmāns

intērsŏnāns, p. ōbgānniens, a. ōbjūrgitāns, a. ōbsēpiens **ōbl**ītĕrāns ōbmūrmŭrāns,p. obnubilans, e, ādmētiens ōbnūnciāns āllūoĭnāns **obtemperans** āmõlĭēns, *r*. occlamitans, a. assentiéns

2 Conjug. înternitens, e. intervirens, p.

ōppīgnĕrāns

3 Conjug. ēdīssĕrēns

încongruens, e. întercinens, p. incontinens, p. indifferens īntēllĭgēns înterfürens, p. intemperans īntērluēns, p. înternigrans, p.

intērstruens, p. Particip. 1 Conjug. 4 Conjug.

cīrcūmlīgāns cīrcūmplicāns cīrcūmtonāns, p. cīrcūmvŏlāns, p. collacrimans cōllīnĕāns communicans concopulans, p. conglūtināns cōnsīdĕrāns contaminans īmmūgĭēņs, p. cōrrōbŏrāns dēlībĕrāns dēlīnēāns, e. dēnomināns, p. denunțians dēsīdĕrāns dētērmīnāns diffulminans, p, dījūdĭcāns dīlūcidāns, r. dīscrīmīnāns, a. dīssēmināns dīstērmīnāns, p. dīvērběrāns, p.a. pērnāvigāns, e. præfülgurans,p. præjudicans prænuncians præpondĕrāns prætērměāns prætervolans procrastinans

progerminans, e.

pronuntians rēclāmĭtāns

rēfrīgerāns

transverberans

Adject. încogitans, q.

dimetiens latrocinans

lenocinans

vindemians, e. patrocinans, e. consalutans indecorus sermocinans contrucidans indisertus dēcolorans, p. infăcetus defătigans inquietus militari Particip. circumfluens subministrans insepultus 1 Conjug. transfigurans inserenus, p. circumgemens,p circumlinens, e. insitivus circumstrepens e adlaborans, p. integellus 3 Conjug. circumtegens, p. administrans invenustus circumtremens p appropinguans comprehendens irrepertus, p. circumvehens asseverans concalescens irresectus, p. præterfluens elaborans concupiscens irretortus, p. prætervehens exacerbans, c. conquiescens ōbsŏlētus subterfluens, e. înquietans, e. consenescens ōbstinātus: însŭsurrans conticescens ocreatus obsecundans contremiscens oppidanus 4 Conjug. delitescens ostreatus balbutiens deprehendens ötiosus 3 Conjug. communiens derelinquens ülcerosus consentiens pērtimēscēns adquiescens uncinatus consopiens aggravescens universus convestiens antecedens usitatus Depon. custodiens antecellens definiens anteponens comminiscens 3 Decl. desæviens, p. antevertens concionans deserviens apprehendens tergiversans atriensis dēvinsciens ēnītēscens, r. auguralis dispertiens erŭbēscēns hospitalis Adject. dissentiens exŏlēscēns imbecillis 2 Decl. fastidiens extimescens infidelis lasciviens incălescens, p. pertransiens, e. ingemiscens æstűősűs, p. Particip. præmuniens ingravescens æviturnus, a. Rus, Sus. præsagiens insenescens, p. anglülösüs, e. præsentiens intepescens, p. anserinus, e. absolūtus subserviens, a. intremiscens, p. arcuatus advocatus suffülciens, p. a. intumescens, p. ebriosus advolūtus invălescens efferatus āllocūtus obsolescens entheatus, p.e.r. anteactus eruditus appetitus Depon. esculentus apprehensus commurmurans confabulans, a. ēxŏlētus assecūtus congratulans architectans imbecillus assuefactus demoliens indipiscens, a. p. immodestus attributus deproelians, p.

împăratus elocutus

impudicus evolutus

1 Conjug. imperitus eruditus

concelebrans incruentus expeditus

ēxpětītŭs frūctňősŭs vērtĭcōsŭs lűcrifactus ēxpŏlītŭs glārĕōsŭs vīnŏlēntŭs pērsēcūtŭs glōriōsŭs ēxsĕcūtŭs prolocutus vīperīnus ēxsŏlūtŭs prosecutus glūtinosus, e. grātiōsŭs īmmĭnūtŭs prostitūtus 3 Decl. īmpědītŭs **la**ūrĕātŭs provolūtus īmpŏlītŭs līntĕātŭs rēstĭtūtŭs consularis īnsĕcūtŭs lītĕrātŭs cūriālis sūbsĕcūtŭs **Inst**ĭtūtŭs lūctŭōsŭs fülgürälis sūbstĭtūtŭs īntĕrēmtŭs lūdĭbūndŭs фc. līberālis līttŏrālĭs, p. See part. act. lūmināsŭs See part. act. under - ` under - ~ lūcŭlēntŭs mārtĭālĭs mārmŏrātŭs mīlĭtārĭs mollicellus, p. Rus. mültiförmis Rus. myrtuosus, e. nūndĭnālĭs, a. cognitūrus ābdītūrŭs noctilugus, p. a. nuptialis conciturus āgnitūrus palliatus pērdŭēllĭs See part. pass. pēnŭlātŭs ēxĭtūrŭs principalis under " ēx**st**ĭtūrŭs pēctorosus, p. quādrīlībrīs, a. pērbĕātŭs sēmĭērmĭs Dus. pērmodēstus sēmisomnis Dus. pērmŏlēstŭs sēpticollis, p. e. bajulandus ābdĭcāndŭs pervägatus sīngŭlārĭs basiandus pērvětūstŭs sospitalis, a. See part. ābrŏgāndŭs &c. pūrpŭrātŭs act under - " **ābstr**ăhēndŭs sūbdĭālĭs, e. quæstŭōsŭs taūrĭfōrmĭs, p. See part. act. under rīdībūndŭs, a. vēlĭtārĭs rörülēntus, a. vērsĭpēllĭs, a. měribibulus. e. rūsticānŭs vīrgĭnālĭs němorivagus, p. Adject. sāltŭōsŭs philosophicus 2 Decl. semidoctus Particip. U U U bēllĭcōsŭs semifactus Tus, Sus. sēmĭfūltŭs, p.e. bēllūosus, p. běněfăciens sēmīlaūtŭs, p. călĕfăcĭēns bīliosus circumactus captiosus sēmĭnūdŭs collocutus liquefaciens sēmiplēnus lŭcrif ăciens christianus, e. comminūtus sēmīrāsŭs, p. copiosus comprehensus măděfăciens sēmisomnus crīmĭnōsŭs concupitus pătěfăciens sēmĭvīvŭs rubefaciens, p. dēlĭcātŭs consecutus dūplicātus sempitūrnus constitūtus stupefaciens sēricātus, e. těpěfăciens fābŭlōsŭs, p. convolutus sördĭdātŭs fāctiösüs dēprĕhēnsŭs tumefaciens, p. fæcŭlentus, e. sūmtŭōsŭs dērĕlīctŭs fīmbriātus, e. temperatus dēstĭtūtŭs Adject. flēxŭōsŭs tortŭosŭs dēvŏlūtŭs 2 Decl. flüctüösüs trānsmărānŭs dīmĭnūtŭs förnĭcātŭs trānspădānŭs dīssŏlūtŭs türbülentüs fraūdŭlēntŭs ăcŭlĕātŭs distribūtus.

ہ ہے۔ یہ ت resonābilis, p. ĭnănĭnātŭs ŏnĕrōsĭŏr tăcitūrnior revocabilis, p. călămĭtōsŭs **ŏpĕr**ōsĭŏr temulention făcĭnŏrōsŭs **ŏpŭlēntĭŏr** revolūbilis, p. tenebrosior mŭlĭĕrōsŭs &c. See the posi-sociābilis truculention quŏtĭdĭānŭs tives under . superābilis tölerantion tŏlerābilis vehemention vēnerābilis vigilantior 3 Decl. Superlai. violentior viŏlābilis, p. fămĭlĭārĭs ăcĭdīssĭmŭs vitiosior (see the

fructicosior

generősiőr

lăcrim**ōsiŏr**

lăpĭdōsĭŏr

lătebrosior

lŭtŭlentior

măcilentior

pluviösiör

populosier

pretiosior

rabiosior

rădiāntiŏr

reverention

properantion

mănĭpŭlārĭs ălăcērrimus Compar. avidīssīmus ŏlĭdīssĭmŭs căpĭtālĭŏr Adject. &c. See the posi-căriosior 2 Decl. tives under '. cĕrĕbrōsĭŏr dĭŭtūrnĭŏr

ăcădemicus Adject. ădămāntĭnŭs, p. 2 Deck. ăměthystinus, pe dĭălēctĭcŭs ăquilonius, p. ĕlĕgīācŭs ferulaceus. e. hěděracěŭs, e. jŏcŭlārĭŭs hyacīnthinus, p. loliaceus, e.

măcŭlōsĭŏr ŏlĕācĕŭs. e. pecuarius penuarius mănĭfestĭŏr ŏlĕāgĭnŭs **ŏnĕrā**rĭŭs pěrřdoněŭs mědicatior mŏdĕrātĭŏr operarius răbiosulus růbicůndůlůs, p. němorosior stătuarius, e. nŭměrosior 3 Decl. sŭbĭtārĭŭs pěcŏr**ôsĭŏr** pětŭl**antior**

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inămābilis, *p*. Compar.

ăcerosior

lăcrimabilis, p. rutilantior mědicabilis, p. ăcĭnōsĭŏr săpientior sălĕbrōsĭŏr ănim**osior** mēmorābilis hederosiör mĭsĕrābilis scĕlĕrātĭŏr scopulosior hŭmerosiŏr moderabilis, p. ĭnămœnĭŏr modulabilis, p.e. sinuosior ĭnĭmīcĭŏr pěnětrabilis, p. spätiosior populābilis, p. speciosior **oculation** ŏdĭōsĭŏr reparabilis, p. stomáchosior ŏnerātiğ resolūbilis, p. c. studiosior

dŭbitābilis, p.

gěn**é**rābĭlĭs, *p.*

lăcerabilis, p. e. rubicundior

flŭviātilis

positives)

Superlati cĕlĕberrĭmüs cŭpidissimus gĕlĭdī**saĭmyj**s. liquidissim**us** nĭtĭdīssĭ**mŭs** placidīssimņs răpidissimus rigidissimus sŏlĭdīssĭmus

stŏlĭdī**ss**ĭm**ŭs** těnŭīssi můs těp**řdissímůs** tĭmĭdī**ssĭm**ÿs vălidīssi miis (see the positives) Particip.

superadditis. superobrutus, s. Adject.

äëdonius, p. ămarăcinus, p. ămygdălinăs c ărundîneiis, p ĕbūrn**ĕŏlŭs** hŏnōrĭfĭcŭs ĭnērtĭcŭlŭs, e.

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ĭnōccidins, p.

ădăpērtūrŭs ābjīciendus Adject. Compos See as above. &c. Sec part 2 Decl. ărēnĭv**ăgŭs,** p. act under Inaniloquiis Rus. ŏdōrĭsĕduŭs, a.p. āmbitiosis Tus, Sus, Dus. bitumineus, p. ēxĭtĭōsŭs accŭbĭtūrŭs īmmācŭlātŭs, p. ādmönĭtūrŭs cupidineus, p. ălienātŭs măthēmăticiis īmmemorātus, p. āpplicitūrus ănĭmādvērsŭs appositūrus mělánchálicůs īmmŏdĕ**rāt**ŭs ĭnhŏnōrātŭs īmmŏdŭlātŭs, p. āufŭgĭtūrŭs păpāvērēŭs, p: ĭnĭmīcātŭs păræněticus, e. īmpēriōsŭs ēbĭbĭtūrŭs ĭnhŏnōrāndŭs īmproperātus, p. ēdomitūrus perappositus See part. act. pěrēxiguus incomitātus ēffŭgĭtūrŭs under sŭp**ērvā**cüŭs īndŭbĭtātŭs, p.e. ēlĭcĭtūrŭs īngĕnĭōsŭs ēmērītūrŭs suprapositus tribunitius īnsĭd**ĭōsŭs** ēmŏrĭtūrŭs Adject. intŏlĕrāndňs ēxhĭbĭtūrŭs 2 Declin. Compas. īnvidiōsŭs ēxplicitūr**u**s īnvĭŏlātŭs ēxpŏsĭtūrūs călămistratus dolorificus e. īrrēdĭvīvŭs, p. ēxŏrĭtūrŭs lăcrĭmābūndŭs fluentisonus p. mědítābūndŭs, p īrrěligātŭs, p. īmm**ŏrĭtūrŭs** superbif icus p. e. īrrĕprĕhēnsūs, p. īmplĭcĭtūrĕs mĭnĭtābūndŭs impositūrus īrrequietus, p. populabundus īrrēsolūtus, p. īncrēpitūrus věněrabundus adīnveniens r. īrrĕvŏcātŭs, p. īntŭĭtūrŭs ĭnædĭfīcāns īrrēvocāndus, p.e occubitūrus abyssipotens p.e. Particip. īrrēvālūt**ūs**, p. e. oppositūrūs sägittipotens obsequiosus, a. See part. act. tridentipotens cŏăcērvātŭs ōff ĭciōsŭs coedificans cŏădūnātŭs ōrbĭcŭlātŭs reedificans Adject. cŏhŏnēstātŭs 2 Decl. reconcilians děhŏnēstātŭs sătisfăciens 3. Decl. lŏcŭplētātŭs denticulatus. e. supergradiens p. mănif estatus aūxiliāris desidiosius superficiens rĕfŏcīllātŭs ēxĕquĭālĭs, p. dīmidĭātŭs sŭ**pērv**ěniens resălūtāt**us** ēxĭtīālĭs flagitiosus supērvolitāns p. resupinātus lītīgiōsŭs . See part. фc. lūxūriosus Particip. Adject. act. under mātĕrĭātŭs Tus. Sus. 2 Declin. pērnici**osus** běnědicendůs āblăguĕārus prodigiosus, p. ădămāntēŭs, p. cŏăcervandŭs āccĕl**ĕrātŭs** propudiāsus, a. ĭnhŏnōrātŭs &c. ex iisdem. Sr. See part. pülverülentüs ĭnopīnātus act. under relligiosus běnědictūrŭs sanguin**olentus**, Particip. běněf acturus sēdĭtĭōsŭs

Dus.

abbreviandija

See part. pass. under " " -

sēmi apērtiis

semicrematils, p.

Rus.

ădămătūriis

sēmimārīnus, p. pollicitūrus sēmīpūtātūs, p. posthabītūrus sēmiredūctus, p. postpositūrus semirefectus, p. præhabiturus sēmisepūltus, p. præmonitūrus semisupinus, p. præmoriturus suspiciosus præpositūrus somniculosus præteritūrus prævaliturus

procubiturus

progeniturus

propositūrus

sūbmonitūrus

sūppŏsĭtūrŭs

transpositūrus

See part. act.

invětěráscens

collăbefiens

collabefactans,p.

Adject.

2 Decl.

incompositus

individñús

intērmediŭs

interpositus

incrēdibilis

æquābiliŏr

affabilior

aptabilior

arctabilior

effābiliŏr

enabilior

ignobiliör

Compar.

3 Decl.

sēpositūrus

promeriturus

3 Decl.

comitialis connubialis, p. jūdiciālis municipalis

> Particip. Tus.

constăbilitus centuriatus collacrimatus collutulatus See part. act. under

Dus.

centuriandus collutulandus See as above.

Rus.

comměritūrus commoriturus compositurus contuiturus decubiturus defugiturus demeriturus demoriturus deperiturus depositurus diffugiturus dīscubitūrus dīspositūrus perfruiturus

incommodior optabilior, &c.

> Adject. 2 Decl.

consanguineus democraticus ferrūgineus, p. gentilitius mendāciloquus a importunior natālītiŭs pastoritius portentificus, p. inconcinnior projectitius, a [P inconstantior septemgeminus, incorruptior subreptitius, a. sūbtūrpiculus testudineus, a.p. infecundior vērsūtiloguus ap injūcundior

Compar.

commiserescens, culpabilior dūrabilior laūdābĭlĭŏr mīrābiliŏr mutabilior plācābiliŏr immūnificus, p. servabilior spēctabiliŏr tractabilior See the positives.

> Adject. 2 Decl.

adversarius imperterritus, p. intermortuus octonarius unguentarius usuarius, &c.

Compar. accuration

erumnosiór armentosion effrenation elimation emendation exploration exquisition exundantion illibation immaturior imprüdentiör inclination indülgentiör inf elicior xērāmpēlinus pr opportunior usurpation See the positive

Superlat.

abjectissimus abstractissimis abstrūsissimus acceptissimus æquālīssimus affectissimus afflictissimus āmentīssīmus angūstīssīmūs annosissimus arcānīssīmus argutissimus armatissimus atrocissimus attentissimus audacissimus augustīssīmus elatīssīmus erectissimus exactīssīmus excelsissimus excultissimus

vēlocissimus hūmānīssĭmŭs mērcenāriŭs Rus. īgnāvissīmŭs nūgātōrĭŭs vērsūtīssīmus ignotissimus piscatorius See the positives. ābjūrātūrŭs illūstrī**seim**ŭs prædatoriŭs āblāctātūrŭs īmmānīssīmus. vēnātoriŭs 3 Decl. āblēgātūrŭs īmmītī**ss**īmŭs See part. pass. commendabilis īmpūrīssīm**ŭs** Compar. under incertissimus commutabilis incultissimus cāstīgātĭŏr consolabilis înfaŭstīssīmus comploration dētēstābilis Tus. formidābilis, p. infestissimus deploration lāmēntābĭlĭs - ingrātīssimus nātūrālĭŏr cīrcūmvāllātŭs īnjūstīssīmŭs portentosior supportabilis pērvēstīgātŭs See the positives. vēstīgābilis intentissimus See part. act. Obsetirissimis under - ōccūltīssimus Superlat. Adject. **ümbrös**issimiis 2 Decl. Dus. ūrbānīssimus clēmēntīssīmus See the positives. constantissimus cīrcūmcīdēndŭs crūdēlīssīmŭs cīrcūmeingēndŭs împērjūrātus, p. dīlēctīssīmŭs imperturbatus,p See as above. 3 Decl. dīvīnīssīm**ŭs** ādmīrābilis fāllācīssĭmŭs incastigatus, p. **adspectabilis** fāmosīssīmus īncōmmēndātŭs, p. Rus. $\bar{\mathbf{e}}$ xc $\bar{\mathbf{u}}$ s $\bar{\mathbf{a}}$ b $\bar{\mathbf{l}}$ is, p. fēcundīssimus incustoditus, p cāstīgātūrŭs īndēlībātŭs, p. ēxoptābilis, a. p. felīcīssimus īndēplorātus, p. cīrcūmcīsūrus ēxērābilis fēstīvīssīmus collaudaturus expagnabilis, p. formosissimus indēvitātŭs, p. See part. pass. exsecrabilis īndīgnābūndūs frūgālissīm**ŭs** īgnorābilis înformidatus, p. f ūcātīssĭmŭs īllætābilis, p. f ūnēstīssīm**ŭs** īnf ōrtūnātŭs īllaūdābilis, p. jūcūndīssimus īntēmpēstīvŭs Adject. īmmērsābilis, p. līnguācīssimus 2 Decl. ī mmūtābilis mānsuētīssimŭs Particip. ī mpētrābilis monstrosissimus Tus. īm**pl**āc**ā**bĭlĭs mordācissimus ădultěrinus ăraneosus, p. indelebilis, p. nāsūtīssĭmŭs ārgūmēntātŭs īnsānābilis ēlūcūb**rātŭs** nūgācissĭmŭs ărūndinōsŭs, p. īntrāctābilis, p pācātīssīmus ērādīcātŭs inauspicatus, e. īrrītābilis pērfēctīssīmus See part. act. ĭnērŭdītŭs præstantissimus under ĭnōmĭnātŭs, p. prūdēntīssimus ĭnōrdĭnātŭs Adject. robūstīssimus ĭnūsĭtātŭs 2 Decl. Dus. ŏpīnĭōsŭs sēcrētīssīmus collectaneus, c. sēcūrīssimus ādpromīttēndŭs consentaneus sēdātīssīmŭs āvērrūncāndŭs 3 Deck dīssentāneŭs sēlēctīssĭmŭs ēlūcūb**rāndŭs**

tranquillissimus See as above.

inhospitalis, pi

frūmēntārītis

under

căcūmnĭāndŭs

Ac. ex iisdem.

indigentiör

innöcentiör

inquinatior

infréquention

fructŭosior

glörĭ**ös**ĭŏr

gratiosior

1 0 - 3 - 5 1 - 5 - 5 5 ت ن نے ف کے 🖟 cŏāddĭtūrŭs īnsŏlēntĭŏr liběrilitör Particip. cŏercĭtūrŭs See the positives. limitation Tus. recognitūrus lūct**ü**ösiör ăbominātus, p. reconditūrus lūculention Superlat. ĭnaūgŭrātŭs věnůmdătůrŭs pērspicācion ĭnēbriātus. e. ālgĭdīssĭmŭs See part. pass. pertinación under " ārīdīssīmŭs pestilentior hūmĭdīssĭmŭs ponděrosiör Dus. impigerrimus principaliör Adject. ăbomināndus somnölentiör improbissimus Ź Decl. intěgerrimus temperation ūtilīssimus türbülentiör Adject. See the positives. āctŭārĭŭs virülentiör 2 Decl. āncŏrārĭŭs See the positiva. grăvedinosus ērŭdītŭlŭs, p. Adject. **lăb**oriosŭs 2 Decl. Superlat. lĭbīdĭnōstīs 3 Decl. lĭcēntĭōsŭs, *e.* clancularius, p.e. candidissimus æstĭmābĭlĭs grandiusculus r. commodiesimis měridlanŭs ēxsĕcrābĭlĭs lītērāriŭs, e. fērtĭlīssĭmŭs negotiosus impetrābilis longiüscülüs floridīssimus pecuniosus sõlĭ**tä**tĭŭs improbabilis pěreruditus frīgĭd**īssĭm**ŭs īndomābilis tardĭüscŭlŭs limpidissimus perexpeditus temporārius pěriculosus nobilissiinds pěrimběcillůs præcocissimus Compar. siticulosus, p. pūtidissīmus Adject. 3. tŭmūltŭosŭs äbsölütĭŏr splend**idissini**is compărabilis See the positives. æstŭösĭör dīssölübilis efferation 3 Decl. eff icación nāvigābilis Adject. elegantiör sēpārābilis cŭbicŭlaris ēloguentior děcemviralis antelucanus ēmĭnēntĭŏr Compar. dŭūmvĭrālĭs æstű**ábűndűs.** c. ērŭdītiŏr pěcūliāris ēvĭdēntĭ**ŏr** bellicosior hæsitābiindiis, c. pĭācŭlārĭs concitation īnsălūtātūs; p. ēxcĭtātĭŏr trinoctialis, p. e. ēxpēdītiŏr coplosior inverecundus triumvirālis, p. ēxplicātiŏr criminosior illigatiör cūriösiör Particio. Particip. īmpedītior delication Tus, Dus. impotentior dīligēnti**ŏr** ēlăborātŭs căcuminatus īmpŭdentior dissőlütĭŏr ēxtimēscēndus călūmnĭātŭs īncitātiŏr flexŭosĭŏr See part. act. See part. act. inděcēntiŏr flüctüösiör

under fraūdŭlēntĭŏr Rus.

ābdicātūi i

ābněgātūrŭs ābrŏgātūrŭs See past. pass. under

noctŭābūndŭs prærogātīvūs sēmipāgānŭs, p. sēmisopītūs

> Particip. Tus.

cāstrāmētātās concātēnātūs confīgūrātŭs consălūtātūs dēcolorātūs trānsfīgūrātūs See part. act.

Dus.

comuniniscendus decolorandus deprehendendus derelinquendus pertimescendus See part. act.

Rus.

ērūginīsūs, t.

illīterātūs
impendiosūs
incogitātūs
incomprehensūs
indevorātūs, p.
injūriosūs
intāminātūs, p. r.
intēmperātūs

īntērn**ĕ**cīn**ŭs,** *r***. īnvūlnĕrātŭs ōblīvĭōsŭs**

īllībĕrālĭs īntērcălārĭs

Particip.
Tus, Dus.

āccōmmŏdātŭs āccōmmŏdāndŭs ādjūdĭcātŭs See part. act. under -----

Rus.

ādnīscītūrus ābscēndītūrus ābstērrītūrus ēxērcītūrus intērlītūrus See part. pass. under

> Adject. 2 Decl.

cālīginosus fāstidiosus formīdolosus pērcūriosus pērlūctuosus prætoriānus sēntēntiosus

Adject. 3.

pērlībērālīs prōvīncīālīs

Particip.
Tus, Dus.
cognominatus
cognominandus
See part. act.
under

Rus.

cīrcūmdātūrus conterritūrus concreditūrus dēpērditūrus dīvēnditūrus pērtērritūrus pērtrānsitūrus pēssūmdātūrus prēccognitūrus See part. act.

ĭnămārēscēns, p. sŭpērīmpēndēns, p. sŭpērīmpōnēns

ināffēctātus, e. inēxspēctātus, p. inēxpērrēctus, p. inēxplānātus, e. inēxplorātus inōbservātus, p. inopportunus pēropportunus

ălienigenus, p. a. perhonorificus

săpientipătens săperinjiciens, p.

Adject.
2 Decl.

aūxĭlĭārĭŭs

Adject. 3.

ēdīfīcābīlīs ēquīpārābīlīs, a. ēxītīābīlīs ēxsūpērābīlīs, p. īllācrīmābilīs, p. īmmăculābilis, p. e. īmmedicābilis, p. īmmemorābilis īmmiserābilis, p. împenetrabilis, p. indubitābilis, p. e. īnnumerābilis īnsătĭābĭlĭs īnsătŭrābilis īnsŏcĭābĭlĭs īnsupērābilis, p. intŏlĕrābĭlĭs īnviölābilis, p. īrrēmēābilis, p. īrrēpārābilis, p. īrrevocābilis, p.

Compar.

ambitiosior **exitiosior** īmmăcŭlātĭŏr immödérátiór împěriosior īmpēt u osior īngĕnĭōsĭŏr īnsĭpĭēntĭŏr īnvĭdĭōsĭŏr īrrĕvĕrēntĭŏr õbsĕquĭŌsĭ**ŏr** ōff ĭcĭōsĭŏr See the positives.

> Adject. 2 Decl.

blandiloquentulus, a. inattentuatus, p. iūdĭcĭārĭŭs præsidiāriŭs pūtidiūsculus sūbsidiāriŭs

Adject. 3.

commemorabilis dīssociābilis, p. mūltĭplĭcābĭlĭs, p. a. vītupērābilis, &c.

Compar.

convěnientior dēdĕcŏrōsĭŏr dēsĭdĭōsĭŏr flāgĭtĭōsĭŏr lūxŭrĭōsĭŏr pērnĭcĭōsĭŏr pülvěrŭlentiŏr sanguinolentior sēdĭtĭō**sĭŏr** somnĭcŭlosiŏr See the positives.

Superl.

āppŏsĭtīssĭmŭs dīspositīssimus

Adject. 3.

āmphitheatralis, p. e. injūcundīssimus

Particip. āccĕlĕrātūrŭs

collăcrimatūrus See part. pass. under -

ĭnædĭfĭcātŭs ĭnāmbĭtĭosŭs, p. ĭnōff ĭcĭōsŭs

peringeniosus sŭpērstitiosus

ĭnēlūctābilis, p. ĭnēnōdābĭlĭs ĭnēvītābĭlĭs, p. ĭnēxcūsābilis, p.

ĭnēxorābĭlĭs ĭnēxpūgnābĭlĭs inēxtrīcābilis, p. ĭnobsērvābĭlĭs, p.

ōbjūrgāt**or**ĭŭs

Compar.

înförtünätiör întempestivior, &c. See the posit. under

Superlat.

āccūrātīssim**us** ērūmnosīssī m**ū**s ēxquīsītīssĭmŭs īllībātīssĭmŭs īmportūnīssīmŭs īnfēcūndīssĭm**ŭs** opportūnīssi mūs

castigatissimus commendātīssimus comploratīssimus concinnatissimus consummātīssīmus conturbātīssimus decanatissimus dēformātīssimus dēpl**ōrātīssĭm**ŭs dēsolātīssĭmŭs desperatissimus formidātīssīmus fortunātīssimus See the posit. under

æquinoctialis, p. pērtŭmūlt**ŭōsŭs** sēmiūstulātus

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īgnominiosus, p.	3 Decl.	Superlat.
ēxēdificātus intērmoriturus sūbdēbilitātus succēnturiātus, a.	ĭnēstīmābilis ĭnēxpiābilis ĭnēxplicābilis	āmābīlīssīmūs Inūtilīssīmūs See positives under
Adiest & Deel	Compar.	• .
Adject.—2 Decl.	ăbom inosior	
	ăcūlĕātĭŏr	ĭnēxsaturābilis, p.
pecuniarius	ămārŭlēnt ī ŏr	ĭnēxsŭpērābilis
sŭpērvăcānĕŭs	ĭnērŭdī tĭŏr	sŭpērstĭtĭōs ĭŏr

PATRONYMIC AND GENTILE ADJECTIVES.

	1	1	1 - 3
Bryx	Nŏmăs	Chălybs	C ārnŭs
Crés	Spŏrăs	Cĭcōn	Cīmbĕr
Lībs	Strophas	Cĭlīx	Cōŭs
Phrÿx	_	Dŏlōps	Cōrsŭs -
Trõs	Patron.	Dryops	Chīŭs
Thrāx	Acris	Lĕlēx	Cõlch ŭs
- 70 1	Hěbris	- Sĕn ōn	Dācŭs
1 Decl.		: 1	Daūnŭ s
U U	Biblis	incr. long.	Dēlph ŭs
Dăă	Cypris	Brĭgās	Fländer
Gětă	Cnĭdĭs	Lăcon	Gāllŭs
Măcă	Crăgĭs	Cÿclõps	Græcŭs
Scythă	Dryšs	Tŭdērs	Grāiŭs
	Gětĭs	- TO 7	Lōcrŭs
2 Decl.	Gnĭdĭs	1 Decl.	Lōŭs
Dănŭs	Jăsis	– 5	Lydŭs
Gŏthŭs	Lĭbÿs	Crēssă	Mārsŭs
Locrus	Lŏcrĭs	Thrēssă	Maūrŭs
Quădŭs	Něglis	a TD 1	Mēdŭs
Syrus Syrus	Paphis	2 Decl.	Mœsŭs
Dyrus	Phlĕgrĭs ·	Afĕr	Mysŭs
3 Decl.	Scythis	Anglŭs	Pārthŭs
incr. short.	Syrĭs T	A ūscŭs	Phthius
	Tmărĭs	Hūnnŭs	Pænŭs
Hÿăs	3 Decl.	Indŭs	Quādŭs
Chărĭs	incr. short.	Oscŭs	Rhætŭs
Dr yăs	<i>6/60/ 1.</i> 6/10/ 1.	Umbĕr	Sārdŭs
Frisŏ			Scotus
Lĭgŭr	Arābs	Bactrus	Styrŭs
Lopas	Běbrÿx	Cæŭs	Suēnus
		7 70	

	1014-	10000	1-0-0
Teucer	Mỹgdōn -	Lătĭŭs	Achīvus
Thūscus	Myndon	Lĕrĭŭs	Acræŭs
Trojus	Pæon	Libycus	Agaūnus
Võlscus	Pannon	Lycius	Agræŭs
Indicate at	Picton	Měgărus	Alānus
3 Decl.	Sancton	Myrinus	Amāxŭs
incr. short.	Teūtōn	Paphius	Aorsus
Arcăs -	Tāscōn	Păriŭs	Aōtŭs
Astŭr	Vāscōn	Pharius	Arāxŭs
Corsis	Vecton	Phrygius	Elūrus
Cimbris	100000	Präsinus	Eõŭs
Daūnis	incr. long.	Pylius	Epēŭs
Doris		Rhŏdĭŭs	Erembus
Gnosis	Ambron	Rŭdĭŭs	Hěbræŭs
Lēsbīs	Brixens	Rŭtŭlŭs	Hětrūscus
Locris	Carman	Sămĭŭs	Ibērus
Nāïs	Cercops	Scythicus	Isaūrus
Parthis	Consens	Scythius	
Pērsis	Cyclops	Sĭcŭlŭs	Bătāvus, (dub.)
Phœbăs	Laurens	Sŏlymŭs	Bătīnus
Trōas	Macron	Stygĭŭs	Bŏëmŭs
2-10-10-1	Magnes	Syrius	Brĭtānnŭs
Bīstŏ	Phæax	Thăsĭŭs	Călenus
Brito	Picens	Tyrius	Căpēnŭs
Lingŏ	Samnis	Věnětůs	Cĕraūnŭs
Mygdŏ	Tībūrs		Cheruscus
Panno	0.70-7	3 Decl.	Cĭlīssŭs
Saxŏ	2 Decl.	3.50.010	Cŏmānŭs
Teuto	000	Măcĕdŏ	Crobyzus
Vallo	Abălŭs	0 0 -	Cynurus
Vāscŏ	Abĭŭs	Sămŏthrāx	Cytæŭs
3 Decl.	Hědŭŭs		Fălērnus
incr. short.	Henetus	1 Decl.	Făliscus
incr. snort.	Hĭĕrŭs		Găbīnŭs
	Italus	0.15.2	Gĕlōnŭs
Acmon	Ithacus	Ophyta	Gĕlōŭs
Ambrax	Bătăvus (dub.	Oreta	Gĕōrgŭs
Aūson	Călăber	Cheatra	Lăbicus
Bebryx	Căsĭŭs	Cilissa	Lătinus
Biston	Clăriŭs	Coatra	Lĭbūrnŭs
Briton	Cnĭdĭŭs	Lăcenă	Lyæŭs
Cecrops	Cynicus	Lĭbyssă Sĕbrītă	Lycorus
Chaon	Cyprius	AND DESCRIPTION OF THE PROPERTY OF THE PROPERT	Măginŭs
Görgön	Făbĭŭs	Tŏrētă	Mătînŭs
Japyx	Frisius	Zŏëlă	Mŏcārsŭs
Lingon	Găbĭŭs	2 Decl.	Mŏryllŭs
Mæon	Gětĭcŭs	Z Dect.	Năpæŭs
Mandon	Gnidius	Achæus	Nŏmæŭs
		4	

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Nŭmānŭs	Pĕlāsgĭs	Celticăs	Pūnĭcŭs
Pădānŭs	Thŏāntis	Cīmbric us	Pythiŭs
Pědānŭs	Trĭphÿllĭs	Cīttĭcŭs	Rhætĭcŭs
Pělāsgŭs	Tripitymis	Cæcŭbŭ•	
	iner. short.		Rhymnicus
Pětræŭs Phăliscüs		Cōlchĭcŭs	Rōmŭlŭs
	v	Corsicus	Santonus
Phlěgræŭs	Įāpyx	Crēticus	Sēqu ănŭs
Podargus	inan lana	Cydniŭs	Sīphnĭŭs
Quirinus	incr. long.	Cynthius	Stoicus
Rhytenus	Acārnān	Cyprius	Sutriŭs
Rŭdīnŭs	Sămōthrāx	Cythnicus	Syrticus
Săbœŭs		Dacicus	Taūrĭcŭs
Săbellŭs	1 Decl.	Dārdănŭs	Teūcrĭŭs
Săbīnŭs		Daūniŭs	Thespius
Săcrānus		Delius	Thessălus
Săgrānus	Dālmătă	Dēlphicus	Thracius
Sămæŭa	Sārmăt ă	Dirphyŭs	Tmoliŭs
Sicamber	. 0 D1	Dōrĭcŭs	Trōĭcŭs
Sĭcānŭs	2 Decl.	Gāllĭc ŭs	Troïŭs
Suenus	Actĭŭs	Gnōsĭŭs	Vandălüs
Tribāllus	Africus.	Gördĭŭs	Xanthicus
Triphyllus	Anglicus	Graïŭs	Patron.
Văganŭs	A ppŭlŭs	Jūlĭŭs	
Vělīnŭs	Arbinŭs	Lariŭs	Æmŏnĭs
Věsevus	Arctĭcŭs	Lemnius	Æŏlĭs
Vŏlēmŭs	Armĕnŭs	Lesbiŭs	Aŏnĭs
Patron.	Attĭcŭs	Leuctricus	Appĭăs
	Aūstrĭŭs	Lingonus	Argŏlĭs
Abāntĭs	Hēlvětŭs	Lūsĭŭs	Aūsŏnĭs
Acanthis	Hērnīcus	Lydĭŭs	Eūmenis
Achāis	Hüngărds	Mārsicus	Hēspēris
Achīllis	Hűnnicŭs	Mārtĭŭs	Icăris
Agaūnis	Ilĭŭs	Massicus	Ilĭăs
Arāxis	Imbrĭŭs	Mēdĭcŭs	Inachis
Asopis	Indicus	Meliŭs	Œbălĭs
Atlāntĭs	Issicus	Mīsnicŭs	Orměnis
Elūris	İstriŭs	Naūplĭŭs	Bāssārīs
Iberis	Isthmiŭs	Nāxĭŭs	Bæbĭăs
Isaūrīs	Itălŭs	Nēglĭŭs	Bīstŏnĭs
Orēăs	Umbriŭs	Nērvĭŭs	Cāstălĭs
Bŏëmĭs		Nēstĭŭs	Caūcŏnĭs
Căbrēnĭs	Bacchin us	Noricus	Cecropis
Cĕrāstĭs	Bactriŭs	Pārthĭcŭs	Cūrĭăs
Ceraunis	Bēlgĭcŭs	Pērsicus	Cydŏnĭs
Citheris	Beticus	Phæstĭŭs	Dædălis
Cyteeis	Brū ttĭŭs	Phyllĭŭs	Dārdǎnĭs
Libystis	Bulgarus	Phryxĭŭs	Daūlĭăs
M y cēnis	Cāspĭŭs	Ponticus .	Gārgăr is
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	1	1	1
Mænälis	Hetrüscüs	Jūdæŭs	Syllanus
Mæŏnĭs	Hircānus	Lāmbrānŭs	Taŭrinŭs
Mydŏnĭs	Hirpinus	Lēdæŭs	Thēbæŭs
Nāïăs	Hispanus	Lēnæŭs	Thēsēus
Nērĕïs	Hyblæus	Lernæus	Thymbræus
Nysĭăs	Idācŭs	Lēsbous	Thysbæus
Parrhasis	Issæŭs	Lethæŭs	Trojanus
Pēgăsis	Œnēŭs	Lūcanus	Tyrrhenus
Pēlias -	Œnōtrŭs	Māssylŭs	Vērrīnus
Phæstĭăs	Œtæŭs	Mīnæŭs	Vēstīnus
Phāsĭăs	Orphēus	Mīnōŭs	Zānclæŭs
Pīĕrĭs	Ossæŭs	Mūrsæŭs	-
Plēïăs		Myrtous	3 Decl.
Sārmătĭs	Bājānŭs	Nīpsæŭs	Egrensis
Scyrias	Barchinus	Nīsēŭs -	Ennēnsis
Sēstias	Bīthynus	Nolanus	Hāstēnsis
Sīcelis	Bæotus	Nombæŭs	
Tænaris	Brīsæŭs	Nūrsīnŭs	Cannensis
Tāntălis	Bürgündüs	Nymphæus	Crētēnsis
Thebais	Cādmēŭs	Pæstanus	Jānālis
Thespias	Cāmmānŭs	Pāmphylus	Lūnensis
Thestias	Cāmpānŭs	Pānchæŭs	Parmensis
Trīnăeris	Cārmānŭs	Pēlīgnus	Phocensis
Tyndaris	Carnæŭs	Pēllæŭs	Rhēmēnsis
	Carrhæus	Pērgæŭs	Senensis
2 Decl.	Carthæus	Pērsēŭs	Tarsēnsis
0	Caūdīnus	Pætreŭs	Vēstālis
Actæŭs	Chāldæŭs	Phæācŭs	Patron.
Ægæŭs	Chidnæŭs	Phineus	man and a second
Ætnæŭs	Cinnanus	Phlegræus	Æneïs
Ætölŭs	Circæŭs	Phœbeus	Æsöpis
Agræŭs	Cirrhæus	Phryxeus	Atlantis
Albānus	Clūsīnŭs	Picēnus	Ipnuntis
Alpīnus	Cōrānŭs	Pimpleus	Ismenis
Andinus	Cossæus	Pīsānŭs	Bryseis
Argeus	Cretæŭs	Plaūtīnŭs	Cadmeïs
Argīvŭs	Cūmānŭs	Pūcīnus	Cēphīsĭs
Argous	Cūmæŭs	Pygmæŭs	Chryseïs
Arpīnus	Cyrnæŭs	Rhēgīnus	Cyllenis
Arvernus	Dīctæŭs	Rhiphæus	Dodonis
Ascræus	Dircæŭs	Rōmānŭs	Gortynis
Auruncus	Firmanus	Sardous	Latoïs
Edonus	Frentanus	Sarranus	Libethris
Elæŭs	Fundanus	Sējānŭs	Lyrnessis
Essenus	Gaūranus	Sicanus	Memphitis
Eubœus	Gazæŭs	Sigæus	Minois
Eurinus	Gērmānŭs	Smyrnæus	Nereïs
Hebræus	Grynæus	Spartanus	Parnāssīs

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Dhamaira	2 Decl.	Sŏdŏmæŭs	Erymanthis
Phorcynis	z Deci.	Sŏlÿmæŭs	Hěliconsis
Pimpleis	Acĕsēus	Sŏphŏclēŭs	
Rhæmnusis	Alăbāndŭs	Stăbĭānŭs	Băbÿlōnĭs
Salmoris	Adriānŭs		Călvdonis
Stymphālis	Amĕrīnŭs	Tămăgrēus	Cŏrybantis
Thaumantis	Amĭtērnŭs	Těgěæŭs Těměcēměs	Cynosūris
I neseis	Anienus	Těměsēnůs Tiběrinůs	Cythereïs
1 rinacris	Apĭānŭs		Dănăëĭs
', Trītōnis	Aquĭlānŭs	Tigurīnus Tilx-īnus	Dělŏpēĭs
3 Decl,	Aquĭtānŭs	Tŏlĕrīnŭs Trĕbĭānŭs	Dryŏpeĭs
D Decay	Emĕsēnŭs	Trebianus Trebulānus	Gărămānthis
	Ephěsīnŭs	Trĭsŏlīnŭs	Mărăthonis
Arpinas	Eph ÿræŭs		Mărĕōtĭs
Cæsennas	Erycīnus	Tyanēus Velitērnus	Năsămonis
Privernas	Erythræŭs		Něphěle is
Sēpīnās		Věnŭsinŭs	Pělŏpēĭs
	Běrŏæŭs	Věsŭlānŭs	Phäëthontis
1 Decl.	Cănŭsinŭs	0 D.J	Phlěgěthontis
Ægīdēs	Căpărēus	3 Decl.	Sălămīnis
Alcīdēs	Căpŭānŭs	Bălĕārĭs	Sybaritis
Atrīdēs	Chionæus	Bŏrĕālĭs	Tělămonis
Œnides	Cythereus	Cătăbrēnsĭs	Zĕphÿrītĭs
Orphides	Cybeleŭs	Cătănēnsis	FJ
Otrīdēs	Didymæŭs	Cĕrĕālĭs	2 Decl.
O LL LLOS	Făbianus	Fŏrŭlēnsĭs	
Brīsīdēs	Fesŭlanŭs	Glăphyrēnsis	417 .
Cephides	Gădărēnus	Gĕnŭēnsĭs	Abantius
Mnēstīdēs	Gălĭlæŭs	Ithăcensis	Acanthius
Nēlīdēs	Lăpĭthæŭs	Lătialis	Acarnicus
Nērīdēs	Lĭlÿ́bæŭs	Mĕgărēnsĭs	Achaïcus
Pēlīdēs	Liparæus	Mělĭtēnsĭs	Adonicus
Thēsīdēs	Mărăthenus	Mŭtĭnensĭs	Homericus
Tydīdēs, cet.	Mărianus	Rhŏdĭēnsĭs	Hyantiŭs
	Mělitæus	Sălĭārĭs	Hymettius
- J	Mĕnĕæŭs	Tătĭēnsĭs	Ibērīcŭs
Æthiops	Năbăthœus		Į onicus
Allöbröx	Nemeæus	Patron.	Ionius
Arděās _	Něpěsinůs	A -Y = 4%.Y	Isaūricus
Bērgŏmās	Něphělæŭs	Acămanthi	Oaxiŭs
Dutum	Nĭŏbæŭs	Acheloïs	Odrysĭŭs
Patron.	Pădŭānŭs	Acherusis	Olynthius
- 5 0	Păgăsēŭs	Aganippis	Olympicus
Agrides	Pătăreus	Amăthūsis	Olympiŭs
Ennides	Pělŏpēŭs	Apesuntis	Opūntiŭs
Hebrides	Phălărēŭs	Athamantis	Brĭtānnĭcŭs
	Phrygianus	Elĕleïs	Călābric us
Bacchides	Rhodopæus	Epimethis	
Näbeldes	Säläminus	Erythræïs	Çănărida

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Conservas	TIVE TO SE	Hălesinus	Mělittæŭs
Cănopicus	Hypenoris	Hyantheus	Měnandreus
Caphareus	Iāsŏnis	Hydaspēus	Měthýmněůs
Carystius	Olympias	Hydruntinus	Mölörcheus
Chărônticus Cimolius	Bianoris		Mycenæus
WALL THE LOCAL CONTRACTOR OF THE PARTY OF TH	Dŭibias	Hygassēus Iāmbæus	Nemaūsinus
Corinthius	Găbiniăs	Idumæus	Něonæus
Coryttius	Lĕontĭăs	Ithūræus	Numestranus
Crěmesiŭs Crotoniŭs	Lĭbystĭas	Iūlēŭs	Pălæstinus
Cyclopeus	Lycaonis	Oīlēŭs	Pălatinus
Cydonius	Măchaonis	Oresteŭs	Pănomphæus
Feretrius	Mělanthias	Oronteus	Păphageeus
Glyconicus	Měněsthias	Ulyssēus	Părentinus
Lăconicus	Păpyriăs	Clysseus	Pěricleus
Ligusticus	Pĕlāsgĭās	Bianteus	Pěrilleŭs
Lycaonus	Philemonis	Boŭillanŭs	Perusinus
Měnāpiŭs	Phobetoris	Brigantinus	Pitilinus
Merusius	Propertias	Căletranus	Pherecleus
Něronius	Pyracmonis	Călydneŭs	Phöröneus
Pěrinthius	Vesuvias	Cămertinus	Plăcentinus
Phănēsiŭs	the party of	Cărysteus	Prienæus
Phărūsius	2 Decl.	Cleantheus	Prometheus
Philesius	-	Cleonæŭs	Reatinus
Philippieus	Abanteus	Cŏrōnæŭs	Săguntinus
Plătônicus	Abēllānus	Crĕonteŭs	Sălentinus
Proponticus	Abellinus	Crimisseus	Săloninus
Săbellicus	Abydeus	Cyrenæus	Săreptanus
Sölönĭŭs	Abydenus	Dămāscenus	Sĕgēstānus
Seriphius	Acarnanus	Dioneus	Sinopæus
Těgēssius	Acerranus	Făventinus	Sipontinus
Toronicus	Acesteus	Ferentinus	Sŏphōcleus
Triphyllius	Achīlliēus	Fregellanus	Spoletanus
Typhoeus	Adrastenus	Gŏmōrrhæŭs	Stăgiræŭs
Vocontius	Agyllinus	Jugurthinus	Sŭbūrranŭs
Zăcynthius	Aletinus	Lăbicanus	Sŭessanus -
AND AND STATE	Amaxæus	Lădestenus	Tănagradis
Patron.	Amycleus	Lěarcheus	Tărentinus
Acontias	Apelleus	Lĕontinus	Těātīnŭs
Agenoris	Arachnæŭs	Libystinus	Tegesseus
Alastoris	Arīcīnus	Luculleus	Therapnæus
Alectoris	Athenæus	Lycambeus	Terentinus
Amazonis	Avellanus	Lycurgeus	Thyesteus_
Amilcaris	Aventinus	Măroneus	Tolentinus
Amūlias	Edessenus	Mědsūeŭs	Tolosanus
Amyntoris	Egestanus	Mědÿllinüs	Tomitanus
Aristoris	Eleusinus	Mělampeus	Toronæus
Atlantias	Erichtæus	Měleteus	Tricassinus
Hylactoris	Erythræus	Mělissæus	Tridentinus

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Trinessatis	Patron.	Illýrĭc ŭs	Gergithits
Vălentinăs	Patron.	Inachiŭs	Gnossiacus
Venāfrānus	U	Iŏnĭ ċŭs	Görgöněüs
Venūsīnus	Agyllides	Isĭăcŭs	Jāpygĭŭs
Vitellinus	Aloides	Ismariŭs	Jāsŏnĭ ŭs
•	Oilides	Isthmi ăcăs	Lampsacius
3 Decl.	Op hinidés	Itălicăs	Lemniacus
3 Deci.	•	Œbălĭŭs	Lesbiacus
Avērnālis	Mĕnēsthīdēs	Œchălĭŭs	Leūcadiŭs
Elēēnsīs	Mĕnæcīdēs	Odrysi ŭs	Lingonicus
Hydissensis	Phoronides	Œnŏtrĭŭs	Mænalitis
11 y dissellats	Prŏm éthidés	Ogÿgĭŭ s	Mæŏnĭŭs
Cărānensis	Typhoides	Olĕnĭ üs	Mārmaricht
Cŏlōssēnsis		Omphălĭŭs	Mārtĭgĕnŭs
Cremonensis	2 Decl.	:	Māttĭ āctis
Cyrenensis	. 200	Bāssărĭc üs	Mēmn čnišs
Găbinensis		Bebrycius	Mēntŏr ĕ ŭs
Lăvernălis	Actĭă ctis	Bīstŏnĭ ĕs	Mün ÿchĭŭs
Lŭcērnēnsis	Adri šcus	Bosporitis	Mygdonĭŭs
Mădatirênsis	Æm ŏnĭŭs	Brītonīc us	Nāzycius
Mălacensis	Æŏhŭs	Brūn dŭsiŭs	Nērītī tis
Philippensis	Æsch ÿlĕüs	Cēsărčüs	Nēstŏrĭ tis
Plätæensis	Æsŏnĭŭs	Cānt ăbrīcus	Nīlĭ ăctis
Prienensis	Ambracius	Cārpă thĭūs	Pæŏnĭ ŭs
Quirinalis	Aŏnĭŭ s	Cāspĭ ācŭs	Plālādĭ ŭs
Sălinaris	Arcădius	Cāstălĭ ŭs	Pārrh āsius
Sălonensis	Ārgŏlĭc ŭs	Caūc ăsčŭs	Parth enicis
Türönensis	Armenius	Caūcŏ ažŭs	Pann onicus
Văcunensis	Asiacus	Castoreŭs	Pan nonius
Viennensis	Assyrius	Cēcr ŏpĭŭs	Pegaseus
	Asturic us	Cerb ěrě na	Peliăcus
_	Attălic us	Chalcidieüs	Pērg āmētis
Patron.	Aūsonius	Chaonius	Phasi acus
	Austriacus	Cimmereus	Phid Mcus
Achilleis	Elÿsĭŭs	Clitorius	Phocăicus
Amaltheis	Emathius	Colchineus	Pierius
Epictetis	Eūbŏicus	Corycitie	Pin dăricăs
Hyanteis	Eūg ānčus	Crüstümiüs	Rhyntěnícus
Hydaspērs	Hēct oreus	Cyaneus	Romuleus
Oronteïs	Helladicus	Cydonius	Santonichs
Ulÿsnējs	Helvěticůs	Dalmaticus	Sarmations
+ · · - • • ·	Herculeus	Dārdāniŭs	Sāxŏnicus
Lycambels	Hesperius	Deliacus	Sēqu ănicăs
Neocleis	Hyrtacius	Dülichites	Sīcănius
Pericle's	Iăsiŭs	Flaminius	Sīdoniŭs
Sŏph öcl ēis	Icăriŭs	Fabricius	Sīsyphiŭs
Timantheis	Id žiičs	Franconicus	Sīthŏnĭŭs
Thijestēis .	Illiacus	Gālb ānēŭs	Socration

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Stentoreus	Dārdănĭdæ	Dāphnītĭcŭs	Tartessius
Strymonius		Daphnūsiŭs	Tirynthius
Tænăriŭs	· 2 Decl.	Didoniŭs	Titanius
Tantălĕŭs	~ 25000	Gangeticus	Tithoniŭs
Tartărĕŭs		Germanicus	Trāchīnius
Tartăricus	Acronius	Gortynius	Trīnācriŭs
Teutonicus	Æāntiŭs	Græcanicus	Tritonius
Thaumasius	Ægyptĭŭs	Jūnoniŭs	Vulcanius
Thessălicus	Ænēiŭs	Laërtiŭs	
Threïciús	Æsopĭŭs	Latoniŭs	3 Decl.
Trīnăcriŭs	Æsopicus	Lepontius	Patron.
	Ætolĭŭs	Libethrius	-
Patron.	Alcmanius	Lyrnessius	Alemanias
- Dimelini	Ammonius	Mæoticus	Atlantias
Æmŏnĭăs	Amphrysĭŭs	Magnesius	Actæonis
Bebrycias	Atlantiŭs	Mamertius	Antenoris
attention/	Atlanticus	Mārpēsĭŭs	Cephisias
Patron.	Azoriŭs	Māssylĭŭs	Thaumantias
in Francis	Edoniŭs	Mavortius	
	Electrius	Maūrūsĭŭs	2 Decl.
Actorides	Evandriŭs	Memphiticus	~ 2000
Æăcidēs	Hybernicus	Mēssāpiŭs	
Æmŏnĭdēs	Insubricus	Mīnŏïŭs	Adrastenus
Ænĕădēs	Ipnūsiŭs	Neptūnius	Æginēŭs
Æŏlĭdēs	Ismēnius	Nicasiŭs	Ancyranus
Æsŏnĭdēs	Œnēïŭs	Niloticus	Aretinus
Arsăcides	Œnotriŭs	Pæantiŭs	Atlanteus
Aūsŏnĭdēs	Orphēius	Pāllāntĭŭs	Attellanus
Hippotades		Pārnāssĭŭs	Aŭgūstānŭs
Hyrtacides	Bargūsiŭs	Pēlūsĭŭs	Euprhateus
Ilĭădēs	Bithynicus	Pēnēïŭs	Eŭropæŭs
Inachides	Bœotĭŭs	Phæacius	Hydruntinus
Œbălĭdēs	Byzāntiŭs	Pharsalicus	Uxellanus
Œnŏtrides	Cadmeius	Phliuntius	
	Cārnāniŭs	Phliūsiŭs	Brūndūsinus
Cecropides	Cartheius	Phœbēïŭs	Brūxentinus
Dardanides	Cassandrius	Phoenicius	Byzantīnus
Mæŏnĭdes	Centauricus	Phthioticus	Cæretanus
Mārmăridēs	Cēphēïŭs	Plūtoniŭs	Cajetanŭs
Naupliades	Cephisius	Rhāmnūsiŭs	Carpetanus
Priămides	Cercopius	Sātūrnĭŭs	Cheroneus
Romulides	Chilonius	Scheneïus	Chrysippeus
Scipiădes	Chironius	Scironius	Cisalpinus
Thestiades	Cīmonĭŭs	Sīdoniŭs	Collatinus
	Cortyniŭs	Sīdūntĭŭs	Consentinus
Plurals.	Cyclopeus	Sīgēïŭs	Corcyræŭs
2 007 1000	Cyllenius	Stymphalius	Dodonæŭs
Cecropida	Cyrtonius	Tarpeïŭs	Fescenninus
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Fidentinŭs	Lügdünensis	Nāzărēnŭs	Hălyatticus
Florentinus	Māstaūrēnsis	Nūcĕrīnŭs	Hěcătēïŭs
Flümentanus	Mēssānēnsis	Pērgămēnŭs	Hěliconiŭs
Gādītānŭs	Minturnensis	Phāsĭānŭs	Hyměneiŭs
Jēbūsēŭs	Nārbonēnsis	Sārdĭānŭs	Ophiūsiŭs .
Lālētānŭs	Phōcēensis	Sēstiānus	Opinusius .
Lārīssēŭs	Sātūrnālĭs	Trānspādānus	Băbÿlōnĭŭs
Lūsītānŭs	Sülmönensis	Trāllĭānŭs	Băbylonicus
Mamertinus	Tornācēnsis	Tūscŭlānŭs	Bălĕarĭcŭs
Maūrītānus	Vēlābrēnsĭs	2 upcumus	Běrěcynthĭús
Naūpāctēŭs	Vērcēllēnsis	3 Decl.	Brĭărēïŭs
Nomentanus	Vēronēnsis		Călăthūsĭŭs
Nūmāntīnŭs	Vērtūmnālis	Æniensis	Călydoniŭs
Palantinus	• • • • • • • • • • • • • • • • • • • •	Alliensis	Cătălūsĭŭs
Palatīnus	o D.J	Hīspalēnsis	Chăritoniŭs
Pallenæŭs	2 Decl.	Ostiensis	Clĕŏpātrĭcŭs
Pēlūsīnŭs	- 0 - 0	Uticēnsis	Clyměneïŭs
Picentinus	Ádrĭānŭs		Cŏlŏphōnĭŭs
Pompējanus	Ælĭānŭs	Cordubensis	Cŏrybanticus
Poppæanus	Ænĭānŭs	Doriensis	Cythereïus
Prænestinus	Africanŭs	Græciensis	Dănăēiŭs
Pyrenæŭs	Adriānŭs	Martialis	Dŏlŏpēïŭs
Pyxūntīnŭs	Anglicanus	Narniensis	Gărămanticus
Sipontinus	Appĭānŭs	Papiensis	Lilybeius
Sūrrēntinus	Asianŭs	Phylliensis	Lĭpărēïŭs
Tērgēstīnus	Ergătinŭs	Rēgĭēnsĭs	Lŭcŭmonicŭs
Tībūrtīnŭs	Exquilinüs		Mărăthoniŭs
Tīngītānŭs	Hērcŭlānŭs	2 Decl.	Mělitūsiŭs
Toletanus	Istrianŭs	0 0 - 0 0	Mithridaticus
Trānsālpīnŭs	Oppĭānŭs	Aăroniŭs	Năsămonĭŭs
Tūnētānŭs	FF	Acădēmicŭs	Něphělējus
Vātīcānŭs	Bactrianus	Acămantiŭs	Nĭŏbēïŭs
Vērēntānŭs	Bosporānus	Achĕlōïŭs	Pělŏpēïŭs
Vīcēntīnus	Cārmĭnēŭs	Acherūsiŭs	Phăëtontiŭs
Vīrgītānus	Cāssĭānŭs	Adriaticus	Philyrēius
Võlsentanus	Claūdĭānŭs	Agăthonĭŭs	Phlegetontius
	Compsăcenus	Alăbāndĭcŭs	Prĭămēïŭs
3 Decl.	Cosmianus	Am ărānthĭŭs	Rhŏdŏpēïŭs
1) Dett.	Crūstŭmīnŭs	Amărūsĭŭs	Sălăminiŭs
Æginēnsis	Cyzĭcēnŭs	Amathuntius	Sălŏmonĭŭs
Hipponensis	Formianus	A măthūsĭŭs	Sămŏthrācĭŭs
••	Gāllĭcānŭs	Aphrŏdīsĭŭs	Sĕmĕlēïŭs
Cænīnēnsis	Jūlĭānŭs	A quĭlōnĭŭs	Sĭcyonĭŭs
Cārmēntālĭs	Lāmpsăcēnŭs	Arācynthĭŭs	Sĭmŏësĭŭs
Complütensis	Lānūvīnus	Arĕthūsĭŭs	Sĭpÿlēïŭs
Cortonensis	Mānlĭānŭs	Athămāntĭŭs	Stěropēïŭs
Grānātēnsis	Māntŭānŭs .	Ephyrēïŭs	Sthěněleïŭs
Londinensis	Mārtiānŭs	Erymanthius	Stiliconius
	•	• • • • • • • • • • • • • • • • • • • •	•

Sybariticus
Taphiūsiūs
Tegeaticus
Telamoniūs
Temeseiūs
Thrasymeniūs
Xenophonticus
Zephyreiūs

Patron.

Acămantiăs Acherusiăs Athamantiăs Ephyreias

Călydoniăs Cěphăleniăs Philădelphiăs Phăetontiăs Pŏlyhymniăs

2 Decl.

Abăcenīnus
Acămānteus
Adrămyteus
Adramyteus
Aganīppæus
Agrīgentinus
Amāthunteus
Ariādneus
Atālantæus
Egelāstenus
Eleūntinus
Eleūsinus
Eleūsinus
Eleūsinus
Erymāntheus

Běněventanůs
Běrěuicæůs
Călăritānůs
Căpřitolinůs
Cýpărissæůs
Diömēdēůs
Gănýmēdeůs
Läbýrintheůs

Lyparitanus Măleventanus Mărvandinus Măleagreus Mělitūsæŭs Měněcinæŭs Metapontinus Mitylenæus Păretacenus Periphanteus Phäethonteus Pocycleteus Rhadamantheus Sămăritanus Sinuessanus Sybaritanus Völäterranus

3 Decl.

Amiternensis Aquilonaris Arelatensis Eboracensis Epidaphnensis

Băsilēensis Cătilināris Lăterānēnsis Libitināris Mēditrīnālis Thyātirēnsis

Achēmenius
Acīdālius
Agēnorius
Alastorius
Amāronius
Amūntorius
Apollonius
Arionius
Arionius
Echionius
Echionius
Hylactorius
Hylactorius
Hyperboreus
Iapygius

Iāsonius
Ioniacus
Ibrējacus
Olympiacus
Olympiacus
Orionius

Börysthenius !! Caledonius Citoriacus Corinthiacus Cupidineus Cyrenaious Cytheriacus Gălactophăgus Lycaonius Măchaonius Mesembriacus Palæmonius Palæpaphius Păretonius Părisiăcus Philammonius Semiramius Syracosius

Patron.

Achæmenias Amāzonias Dionysias

Patron.

Abāntřádēs Achēměnřdēs Achillěřdēs Agenorides Echtonides

2 Decl.

Æăcidēus Æmiliānus Antiŏchēnus Empēdoclēus

ں ہے ں د	1	1 0 - 0
Eūripi dētis	Ixiŏnĭŭs.	2 Decl.
Orbilian tis	Orioni na	z Degi.
		Acontianus
Cæsări anus	Carchedonius	Alesiantis
Cārsĕŏl āmās	Chālcēdŏn ĭūs	Apīciānus :
Läödicenüs	Cyrenticus ·	Araŭsĭcān ŭs
Mamurianus	Florālĭtĭŭs	Cătoni anus '
Massilianus	Maūrūsĭăg ŭs	Hörätiänüs
Mērcuriānus	Pāndīŏnĭ ŭs	Măronianus
Parthenopæus	Pēlūsi ăcus	Něronianus
Pasiphäëŭs	Sārp ēdŏnĭŭs	Păternianus
Pēnělŏpēŭs	Tārtēssīšcus	Plăt o nfântis
Pythăg irêds	- I all tessions	Sĕbāstĭān ŭs
Virgiliands	•	Těrentianis
. namm	Patron.	Themistocleus
	racton.	Věsūv ianus
⇒ 8 Deck ···	Francisco (ES Las received)	Vitellianus
Acmoniensis	4 .= . ٧٧.12.	A HETHERING
	Asop iādēs	
Ambraciensis	Atlantiădes	3 Decl.
Andegavensis	Anchisiădes	A - U- U
Antiochensis	Ixionid ės	Anagniensis
It <u>ă</u> licēnsis	Laerti ades	Apöllĭn ārĭs
	Pæantiedes	Araŭsiensis
Bebraciensis	Spērch iðnides	Atheniensis
Cæsăriensis		Bononienaia
Concubiensis		Corinthiensis
Massiliensis	Abderiticus	Latiniensis
Mercurialis	Ægīnē tĭcüs	Lovaniemie
Sardiniensis	Ænēāt ĭcŭs	•
Sīciliensis	Attēl lānĭŭs	2 Decl.
Tārquĭnĭēnsĭs	Epīr ētīcus	
	Hellesp ünticüs	4 + 4
Patron.	Hipp onäcticăs	Acronianas
•		. Antonianus
Alphěsibæis	Cēsēnn ārijis	Ascēn dĭānŭs
Ampěl čess řs	Cyclopēïŭs	Octāvi ānus
Amphisibenis	Leoniticus	Pēlūsĭān ŭs
Oceanitie	Pēssīn ūntiŭs	Quērquētŭ lānŭs
		Sāllūstĭā nus
Cymměděcěls	u	Sātūrn iānus
Gymnteophystis	Abdēr itān ŭs	,
	Argīl ētānus	3 Decl.
	Hipponacteus	
Ægyptiäcijs	Compostellanum	Aūrēlĭēnsĭs
Allöbrögicus	Trāns āpēnninus	Carthaginensis
Amphioniŭs		Concordiensis
Amphrysiacis	Agrippī nētais	Constantiensis
Anteniciës	Argentinêncie	Hispaniana .
	- 6 - 	

Sālmāntīcēnsīs Tūscāniensīs

Asiāticūs Cēltībēriŭs Phārmācūsiŭs Psāmmāthūntiŭs

2 Decl.

Arděātīnus
Bilbilītānus
Chæreponteus
Confluentīnus
Sepiuntīnus
Transtigrītānus

3 Decl.

Ambriānensis Bārcinonensis Pāmpēlonensis Tārrāconensis

Acĕsāmĕnĭŭs
Agămēmnŏnĭŭs
Agăpēnŏrĭŭs
Aläbāndiĭācŭs
Amăthūsĭācŭs
Amĭthāŏnĭŭs
Anĭenīcŏlä
Erĭsīchthŏnĭŭs
Hălïācmŏnĭŭs

Diŏnysiacus Lacedēmonius Nasamoniacus Salaminiacus Salomoniacus

Patron.

Athămāntĭădēs

Hěliconiădes Phäethontiădes

Æăcĭdēïŭs
Amphĭtryŏnĭŭs
Aūtŏnŏëïŭs
Erigŏnēïŭs
Gēryŏnācĕŭs
Lāŏmĕdōntĭŭs
Nēcrŏcŏrinthĭŭs
Pārthĕnŏpēïŭs
Pāsĭphäĕïŭs
Pēnĕlŏpēïŭs

Abrocomanteus Acrisioneus Aglaophonteus Alcimedonteus Alcidamanteus Amphitryoneus Androgeoneus Anthemioneus Astydamanteus Automedonteus Endymioneus Euphorioneus Eurydamanteus Eūrymedonteus Euryanasseus Hierichuntinus Iphianasseus Ucalegonteus

Bēllěrophonteus
Callianasseus
Castianiræus
Chytropolitanus
Democoonteus
Demochoonteus
Deucalioneus
Laocoonteus
Laodamanteus
Laodamanteus
Laomedonteus
Mimalioneus
Nicocreonteus

Pēnthesilāeus
Protesilāeus
Protesilāeus
Pseudocorāsinus
Pygmālioneus
Taurominitānus
Thermodoonteus
Thiodamanteus
Timocreonteus
Tryphiodorēus

3 Decl.

Astypalæensis Mediolanensis Thessalonicensis

Argānthoniacus Hellespontiacus Satūrnalitius Thermodontiacus

Astěrūsiānus Nīcomēdiēnsis

Cĭcĕrōnĭānŭs Vĕtŭlōnĭēnsĭs

Lāŏmĕdōntĭăcŭs Œdĭpŏdīŏnĭŭs Thērmŏdŏōntĭăcŭs

Patron.

Arnisiöniädēs Amphitryöniadēs Œdipödiönidēs Lāŏmēdontiadēs

Antæŏpŏlītānŭs Hēllēnŏpŏlītānŭs

Constantinopolitanus

	1		- U - U
Phorcynis	2 Decl.	Sŏdŏmæŭs	Erymanthis
Demolora	2 1000	Sŏlÿmæŭs	Hělĭcōnsĭs
Pimplēis	Acĕsēus	Sŏphŏclēŭs	
Rhæmnūsis	Alăbāndŭs	Stabianus	Băbylonis
Salmoris	Adrĭānŭs		Călvdonis
Stymphālis	Amerinus	Tămăgræŭs	Cŏrÿbantĭs
Thaumantis	Amĭtērnŭs	Tĕgĕēŭs	Cynosūris
Theseïs	Anienus	Temesenus	Cythereïs
Trīnācrīs	Apĭānŭs	Tiběrinůs	Dănăëĭs
Trītōnĭs	Aquilanus	Tigurinus	Dělŏpēĭs
0.70.7	Aquitānus	Tölerinus	Dryŏpēĭs
3 Decl.	Eměsēn ŭs	Trebianus	Gărămānthĭs
~ ~ ~	Ephěsinůs	Trebulanus	Mărăthônis
Arpinas	Ephyræŭs	Trĭsŏlīnŭs	Mărĕōtĭs
Cæsennās	Erycīnŭs	Tyanēus	Năsămonis
Prīvērnās	Erychius	Věliternůs	
Sēpīnās	Erythræŭs	V ĕnŭsīnŭs	Něphělě is
Copilina	Bĕrŏæŭs	Vĕsŭlānŭs	Pělŏpēĭs
1 Decl.	Cănŭsīnŭs		Phäethontis
	Căpărēus	3 Decl.	Phlěgěthontis
Ægīdēs	Căpŭānŭs		Sălăminis
Alcides	Chiŏnæŭs	Bălĕaris	Sybaritis
Atrīdēs	Cythereus	Borealis	Tělămonis
Œnīdēs	Cybělæŭs	Cătăbrensis	Zĕphÿrītĭs
Orphīdes	Didymæŭs	Cătănensis	
Otrīdēs	Făbiānŭs	Cerealis	2 Decl.
	Fĕsŭlānŭs	Förülensis	J – J <u>J</u>
Brisides		Glăphÿrēnsĭs	
Cephides	Gădărenus	Gĕnŭēnsĭs	Abantiŭs
Mnestides	Gălileŭs	Ithăcensis	Acanthius
Nelides	Lăpĭthæŭs	Lătĭālĭs	Acarnicus
Nērīdēs	Lĭlÿ́bæ̃ŭs	Mĕgărēnsĭs	Achaïcus
Pēlīdēs	Liparæus	Mĕlĭtēnsĭs	Adonicus
Thesides	Mărăthenus	Mŭtĭnēnsĭs	Homericus
Tydīdēs, cet.	Mărianus	Rhŏďĭēnsĭs	Hyantiŭs
•	Mělitæus	Sălĭārĭs	Hymēttĭŭs
	Měněæŭs	Tătiensis	Ibērĭcŭs
Æthĭops	Năbăthæŭs	2 40101111	Iōnĭcŭs
Allŏbrōx	Nĕmĕæŭs	Patron.	I onĭŭs
Ardĕās	Nĕpĕsīnŭs		Isaūrĭcŭş
Bērgŏmās	Něphělæŭs	Acămanthi	Oāxĭŭs
	Nĭŏbēŭs	Achĕlōïs	Odrysĭŭs
Patron.	Pădŭānŭs	Achĕrūsĭs	Olynthĭŭs
_ 0 0	Păgăsēŭs	Agănīppĭs	Olympicus
	Pătărēŭs	Amăthūsĭs	Olympĭŭs
Agrides	Pělŏpēŭs	Apĕsūntĭs	Opūntiŭs
Ennides	Phălărēŭs	Athămantis	Punn
Hēbrīděs	Phrygianus	Elĕlēïs	Brĭtānnĭcŭ s
## . A.Y3Y	Rhŏdŏpæŭs	Epimēthis	Călābrĭc ŭs
Bacchides	S ālāmīnus	Erythræis	Cănărită
Nebrides	Abron na		***************************************
		•	

- 0 -	1	1-00-	-00-
cōmŭī	rēppŭlī	īnsŏnŭī	dīsplicuī
concini	rescidi	īntŏnŭī	dīspŏsŭī
concii	rēstītī	întremui	dīssērūī
condidi	sõrbŭī	ōbstŭpŭī	dīssĕcŭī
conscidi	sordŭi	öccinui	dīssŏlŭī
constiti	splēndŭī	occubuĭ	distinui
contudi	squālŭī -	ōccŭlŭī	dīstrībŭī -
corrui	stērtŭī	Approved the same of the same	pērcŏlŭī
credidi	sübdĭdī	commerui	pērcrepuī
dēbŭī	sübstĭtī	commolui	pērdŏmŭī
dēdĭdī	sūstŭlī	commonui	pērfricui
destiti	tābŭī	composuí	pērpoliī
descidi	terrui	computrui	pērsonuī
dīrŭī	tēxŭī	concrepui	pērtinuī
dīspŭlī	tōrpŭī	concupii	pērstrepuī
dōrmiī	torrui	confricui	pērtrēmuī
fērbŭī	vēndĭdī	congĕnŭī	posthăbŭī
florŭī	The state of the s	consenui	præcinŭi
frēndŭī		conserui	prædĭdĭcī
fröndŭī	āssĕrŭī	cōnsŏnŭī	prædomŭī
lāngŭī	ēdŏmŭī	constitui	præmonui
mālŭī	ēlĭcŭī	consului	proposui
mēssŭī	ēmicŭī	conticui	præripŭi
mīscŭī	ēminui	continui	prævalŭi
nēxŭī	ēněcŭī	contremui	procubui
nolŭi	ēnītŭī	contribui	progenui
pāllŭi	ērīpŭī	corripui	promerui
pārŭī	ērŭbŭī	convalui	prōmĭcŭī
pērdĭdī	ēxcŏlŭī	dēcŭbŭī	prominui
pērlŭi	expetii	dēdĭdĭci	proposŭi
pēxŭī	expetit	dēdŏcŭī	proripui
præbŭi	expŏlĭī exsĕrŭī	defricŭi	prosilii
præscidi	ēvŏmŭī	delenii	rēfrīcŭī
præstiti	īmmădŭī	dēměrŭī	rēstītūī
prodidi			sūccinŭī
product	imminŭi	dēpŏsŭī dēsĕcŭī	succubui
profui	implicui	dēsilii	seposŭī
prolui	Imposuï	an international contract of the contract of t	sūbtĭcŭī
propuli	Încolui	dēsĭpŭī	sūppŏsŭī
prorui	Increpui	destitui	sūrripŭī
proscidi	incubui	dětřnůi	emripur
protuli	infremui	dētŏnŭī	
pūtrŭī	ingĕmŭī	diminui	āccĕlĕrāvī
quæsĭi	Insenui	diripŭi	
reddidi	inserui	discubui	See part. act.
rēppěrī	însiljî	dīsclĭpiī	under

. + = 0	1	1	1
Trinessets	, 0	Illýricus	
Vălentinus	Patron.	Inăchĭŭs	Gergithitis
Věnáfránus	·		Gnossiacus
Venūsīnus	Agÿllī dēs	Iŏnicus Isišcus	Görgön ĕŭs
Vitellinis	Aloīdēs	Ismāriŭs	Jāpygĭŭs
V I COMINGE	Oilides	Isthmi ichs	Jāsoni tis
Am total 1	Ophinides	Itălică s	Lāmpsācitis Lēmniācits
3 Decl.	Оринисов	Œbălř ăs	Lesbiacus
	Mĕnēsthīdēs	Œchălĭŭs	Leucadius Leucadius
Avernalis	Měnæcid ěs	Odrýsĭ ŭs	Lingonicus
Elēensis	Phŏr ōnīdēs	Œnŏtrĭ ŭs	Mæn ělřůs
Hÿdīssēnsis	Promethides	Ogygiŭs	Mējoniŭs
	Typhoides	Olem iis	Mārmavicās
Căranensis	z j prioraco	Omphălĭŭs	Mārtigenus
Colossensis	A Prod	Сприанив	Mātti šcis
Cremonensis	2 Decl.	Bāssăriciis	Mēmn eniis
Cyrenensis		Bēbr yciūs	Mēntŏrĕŭs
Găbinensis	Actiăciis	Bīstŏnĭ ŭs	Mūn ychĭŭs
Lavernalis	Adriacus	Bosporius	Mygdoniŭs
Lucernensis	Æm ŏnjus	Brītŏnĭc ās	Nāzyciŭs
Mădatirensis	Æŏnŭs	Brūndŭstŭs	Nēriti us
Mălacensis	Æschylĕüs	Cæsărĕtis	Nēstŏrĭ ŭs
Philippensis .	Æsŏnĭŭs	Cānt ăbrīciis	Nīlĭ ăctis
Plăteensis	Ambraciós	Carpă thĭűs	Pēčnius
Prienensis	Aŏnĭŭs	Cāspĭ ăcŭs	Plāladius
Quirinalis	Arcădiŭs	Cāstălĭ ăs	Pärrh äsiüs
Sălinăris	Ārgŏlĭcŭs	Caūcăsĕŭs	Parthenions
Sălonensis	Armenius	Caūcŏ ņžŭs	Pannonicie
Türönensis	Asiăc üs	Cāstŏrĕŭs	Pān nenitis
Văcûnensis	Assyrius	Cēcr ŏpĭŭs	Pēgastus
Vĭēnnēnsis	Astŭric ŭs	Cērb ērēŭs	Pēliăcŭs
	Attălicus	Chālcidieŭs	Pērgāmējis
Patron.	Aŭsŏnĭŭs	Chão ni us	Phasi licus
	Aūstriācus	Cīmmĕrĕŭs	Phidiacus.
Achilleis	Elÿsĭŭ s	Clītŏrĭŭs	Phocăicus
Amaltheis	Emathies	Colchiacus	Piĕrĭŭs
Epictetis	Eūb ŏĭcŭs	Cōr yeitis	Pindăriciis
Hyanteis	Eū gānēŭs	Crūstumius	Rhyntenicus
Hydaspērs	Hēct ŏrĕŭs	Cyaneus	Romileus
Oronteïs	Helladicus	Cydoniŭs	Santonichs
Ulysteis .	Helvěticůs	Dalmaticus	Sarmaticus
	Herouleus	Dārd ān ĭŭs	Sāxŏnictis
Lycambels	Hēsp ēr ĭŭs	Delĭăcus	Sēgu ānicās
Něōclěis	Hyrtăciüs	Dūlichita	Sīcăni ŭs
Pěriclěls	Iăsĭŭs	Flaminiŭs	Sīdonĭŭs
Sŏphōclēis	Icăriŭs	Fabricius	Sīsyphius
Timantheis	Id anos	Franconicus	Sithonius
Thresteis .	Illiăcus	Gālb ānē ŭs	Socritica
	•		

Hēdělē Mævĭă Antoniă Marcia Myrtălē 🗼 Comelia Nēvĭă Phidyle Euphēliă, mod. Pontia Euphemiă, mod. Portiă Fescennia Rāvŏlă Admētă, *Apoll*. Lāvīniă Antūllă. Mart. Sīlvĭă Laurentiă Tülliä Chrestillă, Mart. Lūcrētĭă Eūdōră, Mart. · · Semproniă **Myrtălis** Faūstīnă, Mart. Tyndăris Flaccillă, Mart. Thestylis Fonteia Ipsithilla Franciscă, mod. Mūsĭdōră Fülgöră Margarită, mod. Acanthă Lævīnă, Mart. Amātă Lānfeīă, Mart. Lūcīllă, Mart. Arachnă (last dub.) Bělindă (or ě) Mārcĕllā, Mart. Cărŏlēttă, mod. Cămillă Mīrāndă, mod. [dub.) Cătūllă Nīgrīnă, (antepen. Căthărină, mod. Cŏrinnă Paulină, Mart. Cătienă Crĕūsă Prīscīllă Clĕŏpātră Scāntīllă Cypassa, Ov. Gălătæă Vēstīllă Elīsă Rosalinda, mod. Făbūllă, Juv. Rosamunda, mod. Lĭgēă Săchărīssă, mod. Lycisca Alcēstē, Juv. Sŏphŏnīsbă Mārĭă, mod. Alcīppē Thĕlĕsīnă Bārīnē Mělissă Thĕŏdōră Mĕtēllă Mÿrīllă, Ov. **A**mărÿllĭs Něæră Æmĭlĭă Britomārtis Pěrillă Cēciliă Săbīnă Cānidiă Sělēnă, (last dub.) Inăchĭă Qūintĭlĭă Astěriě Iānthis Septimiă Cāllĭrhŏē Lycoris Sophronia Phĭlænĭs Sūlpicia Aŭfīlēnă Bloūzālindă, mod. Agāvē Aūrēliă, Juv.

ن جـــ	l '_'	1	ى سىدىد
Fīdēntīnŭs	Lügdünensis	Nāzărēn ŭ s	Hălÿāttĭcŭs
Florentinus	Māstaūrēnsis	Nūcĕrīn ŭ s	Hěcătēiŭs
Flümentanus	Mēssānēnsis	Pērgămēnŭs	Hělĭcōnĭŭs
Gādītānŭs	Mintūrnēnsis	Phāsĭānŭs	Hyměnēiŭs
Jēbūsēŭs	Nārbonēnsis	Sārdĭānŭs	Ophiūsiŭs .
Lālētānŭs	Phōcæēnsĭs	Sēstĭānŭs	Opinusius .
Lārīssēŭs	Sātūrnālĭs	Trānspādānŭs	Băbÿlōnĭŭs
Lūsītānŭs	Sūlmonēnsis	Trālljānŭs	Băbylonicus
Māmērtīnus	Tornācēnsis	Tūscŭlānŭs	Bălĕārĭcŭs
Maūrītānŭs	Vēlābrēnsis	1 usculanus	Běrěcýnthĭŭs
Naūpāctēŭs	Vērcēllēnsis	3 Decl.	Briăreiŭs
Nomentanus	Vēronēnsis	J Depar	Călăthūsĭŭs
Nūmāntīnŭs	Vērtūmnālis	Ænĭēnsĭs	Căl ÿdōnĭŭs
Pālāntīnus	V CI FUIIII II III	Alliensis	Cătălūsĭŭs
Pālātīnŭs	2 D 1	Hīspălēnsis	Chăritoniŭs
Pāllēnēŭs	2 Decl.	Ostiensis	Clĕŏpātrĭcŭs
Pēlūsīnŭs	ر بـ ن <u>-</u> ن	Utĭcēnsĭs	Clyměnēiŭs
Picēntīnus	Ádrĭānŭs		Cŏlŏphōnĭŭs
Pompējānus	Æljānus	Cordubensis	Corybanticus
Poppæanus	Ænĭānŭs	Dorĭēnsĭs	Cythereïŭs
Prænestinus		Græciensis	Dănăēi ŭs
Pyrēnæŭs	Africanus Adrianus	Mārtĭālĭs	Dŏlŏpēïŭs
Pyxūntīnus	Anglicānus	Nārniensis	Gărămānticus
Sīpontīnus	Annionia	Pāpiēnsis	Lilybēius
Sūrrēntīnus	Appiānŭs Asjānŭs	Phylliensis	Lĭpărēiŭs
Tērgēstīnus	Ergătinus	Rēgiensis	Lucumonicus
Tībūrtīnŭs	Exquilin ŭs		Mărăthonius
Tingitānŭs	Hērcŭlānŭs	2 Decl.	Mělitūsiŭs
Tõletanus Tõletanus	Istriān ŭs	0 0 - 0 0	Mithridaticus
Trānsālpīnŭs		Aărōnĭŭs	Năsămonius
Tūnētānŭs	Oppiānus	Acădemicŭs	Něphělēïŭs
Vātīcānŭs	Bāctrĭānŭs	Acămāntiŭs	Nĭŏbēïŭs
Vērēntānus	Bōspŏrānŭs	Achĕlōïŭs	Pělŏpēiŭs
Vicēntinus	Cārmĭnē ŭ s	Achĕrūsĭŭs	Phăëtontiŭs
Virgitānus	Cāssiānŭs	Adriāticus	Philÿrēiŭs
Võlsentanus Võlsentanus	Claūdĭānŭs	Agăthōnĭŭs	Phlěgětontiŭs
4 Orecurentia	~	Alăbāndicŭs	Priămēiŭs
o TD 1	Compsăcenus Cosmianus	Amărānthĭŭs	Rhŏdŏpēïŭs
3 Decl.	Crūstuminus	Amărūsĭŭs	Sălămîniŭs
Æginēnsis	Cyzicēnus	Amäthüntiŭs	Sălŏmonĭŭs
Hīpponēnsis	Formiān ŭs	Amäthūsiŭs	Sămŏthrāciŭs
Tripponensis	Gāllĭcānŭs	Aphrŏdīsĭŭs	Semeleius
Cænīnēnsis	Jūliān ŭs	Aquilōniŭs	Sicyonius
Cārmēntālis	Lāmpsăcēnŭs	Arăcynthius	Simöësiŭs
Complütensis	Lampsacenus Lānuvīnus	Arěthūsĭŭs	Sĭp ÿ lēï ŭs
Controlensis	Mānlĭānŭs	Athămāntĭŭs	Stěrŏpēïŭs
Grānātēnsis	Māntŭānŭs	Ephyrēïŭs	Sthěnělēiŭs
Londinensis	Mārtiānus	Erymāpthiŭs	Stiliconius
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Bœtĭs	Dŭrĭŭs	Călenus, f.\
Līris	Mĭnĭŭs	Căresus Facust
Phyllis	Pĭnărŭs	Čărīnŭs
Tīgrĭs	Rhodanus	Căycus
118110	Săgărŭs	Căystěr
1 Decl.		Ceraunus
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Dērcē, f.	•	Měletůs Nimicůs, f.
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Parthenopæus	Pēlūsĭ ācūs	Něronianů:
Pāsĭphäëŭa	Sārp ēdŏnĭŭs	Păternianus
Pēnělŏpēŭs	Tārtēssiācus	Plătenřants
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Italicensis	Lāërtĭ ădēs	Apollinaris
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Alphěsĭbœïs	Cesennarius	Ascendiants
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Amphisibeenis	Leoniticus	Pēlūsĭān ŭs
Oceanitie	Pēssīnūntīŭs	Quērquētŭlānŭs
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CHAPTER III.

Hints for Composition.

AY 1

THE elegiac couplet is what, by long established custom, the young aspirant to Latin verse first attempts. There are good reasons for this. It is of all others the easiest metre both in its mechanical construction and its style of poetry. From its nature, it does not require any high poetical power; nor does it demand so much knowledge of the ornaments and beauties, of which we have been treating, as any other metre. Let it only be simple, neat, and correct, and both learner and teacher will have reason to be satisfied. Another cause of its facility is, that the sense of each couplet is concluded in itself; even if each line contain a distinct thought, it is not very culpable, at least in a beginner, though doubtless the distich runs much softer and more agreeably if the sense is divided between the two lines, as in the pretty ones of Tibullus—

Flebis, non tua sunt duro præcordia ferro Vincta, nec in tenero stat tibi corde silex.

i. 1. 63.

And lastly, the couplet being by its construction sufficiently diversified, does not require an artful variation of pause and cadence to relieve the sameness. But no one should be limited to this kind of poetry, when by reading and practice he is qualified to undertake the lyric or heroic. There is no scope for brilliancy or boldness in the elegy; and continued attention to this cramps the style and energy of the learner, and makes him less regard the real beauties of the Roman poets than the scrupulous neatness and ding-dong chime of the Ovidian distich.

With the elegy, however, he must commence, and must commence with great accuracy. We shall here repeat concisely the principal of the instructions already given respecting it. The hexameter must be constructed with the utmost attention to smoothness, no defective cesura, no spondee in the fifth place; no final elision; the last word either a trisyllable or dissyllable, or very rarely a monosyllable preceded by another. The pentameter must have its two penthememers accurately distinct;

neither of them ever concluded by a solitary monosyllable, excepting est preceded by a vowel; the latter ending only in a dissyllable, or very rarely in two monosyllables; and the concluding word must be either a noun substantive, a verb, or a possessive or personal pronoun. Very rarely an adjective is found in that place, Ov. Fast. v. 292-

Victores Ludos instituere novos.

Novus, it must be remembered, is a peculiarly emphatic epithet; as much so, indeed, as meus, tuus, suus.

Still more rarely an adverb, Tibul, iii. 6. 56-

Perfida, sed quamvis perfida, cara tamen.

Magis and ita are found at the end of a pentameter in the Fasti, but very tamely. Diu, satis, and a few others are to be met with occasionally, but the effect is bad, and the imitation must be prohibited. goods follow as rooter to besieve and ediew at

A present participle active cannot possibly be allowed. Catullus, whose verses are no authority for this rule, has, indeed, such lines as from shown to inthonous and an andre tind stale tine while

Omentum in flammû pingue liquefaciens.—Carm. xc. 6.

But words ending in -ns, whether participle or adjective, have no business at the end of a pentameter line.

We have in Claudian

Littora securo tramite summa legens.

manufactor graide them in the management of the bivO in birA

Corde premit vulnus dissimulatque fremans.

But this line occurs in the Fasti; and greater license may perhaps be conceded to narrative and didactic verse.

The first step a teacher should take in order to instruct one who has mastered the common rules of prosody, is, to translate literally a couplet of Ovid, omitting the epithets. This verbal translation the pupil must form into verse, supplying the epithets from the index. The who make as showing out all assigned

Why do-you-weep, and spoil - eyes with tears ? and And beat breast with hand? To going and

Remark, that words preceded by a dash are to have an epithet; words connected by an hyphen are to be expressed in the translation by a single word; and words in italics are not to appear in the Latin at all. It is needless to dwell upon this part of instruction, which is easy enough both for the teacher and the taught.

... Previous to any farther advance, a considerable portion of Ovid and Tibulius should be read and committed to memory, otherwise the work will be to be done without materials. In reading these and any other poets, the duty of the teacher will be, to draw the attention of his pupil to all pretical peculiarities of language, all unusual varieties of metre, and all striking instances of good or bad taste. The essiest kind of subject that can be set before beginners, is description. A few bints for subjects of this class are here subjoined; being free translations from original copies of Latin verses. The epithets introduced may be altered at will; as they are not always those which actually belonged to the substantive in the criginal. The learner should not be encouraged to write long copies, but rather to polish short with accurate. Copiousness should be the result of this and practice: The practitioner may possibly have ideas on the subject stifficient for very many couplets, but unless he has command of words and phrases sufficient to set them off in a becoming dress, he had better confine himself to fewer thoughts, and bestow his labour on the accurate expression and embellishinent of these. The best use for the hints here given is, to read them aloud to those who are to employ them; so that they may rather retain a general than a minute recollection of the salvett: and while they carry away enough to guide them in the management of the subject, they. may still be at liberty to exercise their own invention.

Etiam Parnassia Laurus.—Virg.

A laurel I, formerly a maid born of a river; and Phoebus still loves whom he formerly loved. These leaves, these boughs, are rewards for the hope poet; whom the full theatre (theatre ft.) applauds with for the sound. And when the soldier returns home with conquering arms; I bind his ferometer temples with his chaplets. He who contends a strong wrestler in the with this (arens) contine of sufficient gifts from my leaves. When the other glory of the word perishes I alone remain; to me alone is youth constant. I do not become sear (aresco) in the oppression summer under a mangiant sun; nor does the winter which huns

other things hurt me. The lightning of Jupiter falls harmless on me alone; my illustrious head averts the fiery darts. A

Molles ornate focos.—Juv. light some are bappy

disturb your man thu Spring returns, and the dark face of heaven is again changed, and the pleasanter sun brings-back a new countenance (ora pl.) No longer does it delight to-cherish one's-self by the fire with houses shut-up, whilst the fields are warm with the tepid breath (flamine) of Zephyr. When all-things smile, why do you alone, dear Fire-place (camine) look dark, clothed in an unwonted cloud? What if (quid quod) the retreating winter does not, as before, add fire-bearing honours to you; what if the former flame is fled? You shall not retain features unhonoured, or disfigured with darkness, when the milder season summons us abroad. whatever flowers the earth, recently dissolved, bestows, these, for your deserts, I will bring as acceptable gifts. The primrose (primula rosa) shall now come for an ornament, and, though this is not the proper hour for snow, lilies shall add their snows. And that (flower, sc.) which lifts its purple face to the air, before the genial beam calls the rest. Nor shall the new leaf be wanting, and the graceful myrtle's shade, and the laurel that blooms with perpetual honour. Thus shall you shine bedecked in vernal and summer vest, until to you, until to the sky, severe winter returns. Then will I re-seek you, O host and companion of my pursuits, whether I cultivate wine and jokes or graver (studies). Then joyous amid sports and festive times, you lay aside the clouds which you now bear upon-your-brow. Nor do you defile with smoke the white statues of my Gods; nor seize (corripis) my chimney-tops with injurious fire.

Est data libertas. - Ovid.

midly on a down

Alaudæ ex caveâ emissæ. Go now, and free seek your wonted seats; let your light wing cut the pure air. Go where the gay crowd of your companions invites you, amid the thickets, or where the meadows are-green. There you may sit upon a fresh turf (vivo cespite), and pour forth your voluntary song. No longer pent in a close prison sickly you receive the unpleasant food. No longer your wing being dejected, and eye dull, will you utter your unwilling songs with a querulous note. But where the gate of Heaven bounds the clauds above the ether, you will calute the day with exulting voice. And where the plentiful leaves (foliorum copia) clothe the glade, you both fix your home and cherish your progeny. Go lightsome, go happy! may no dangers disturb you; may the fiere hawk be far from you when you sing on high: nor may the rugged ploughman spoil your household gods, when he cultivates with the plough the sacred fields.

Celo fulgebat luna sereno.—Hor.

Give place, ye clouds, remove the malignant veil which forbids heavenly Cynthia to bless my sight. Lo, where she now comes borne in her bright car, and rides along the blue path of Heaven. The crowd of twinkling (coruscantûm) stars wait upon their mistress, and shine around with a less light. Hail, queen of night, who with thy triple deity rulest heaven, earth, and the shades below. Hail goddess invoked by many names, and worse shipped in various places. Whether you throw your beams upon the marble of your own Ephesus, or the love of Endymion calls you to Latmos, come favourable to lovers, and to the songs and genius of poets.

Nequicquam avidos extendere cursus Velle videmur.—Virg.

(THE NIGHTMARE.)

Ye fairies, who often lead your merry dances over the green. the new light of the moon favouring, whose care it is to watch over timid damsels, to dispel treachery by day and terrors by night—whose delight it is to sport over the snowy bosom of a lovely nymph, and to flit through her golden hair-haste ye, where Anna, overwhelmed with deep slumber, is stretched languidly on a downy couch. Haste, light shades, protect the beloved damsel; -O that I could myself be united to your troop. But ah! why does she thus heave sighs from the depth of her bosom, why does her heart beat, her lips tremble? The drops start from her forehead, a sickly quivering shakes her limbs, and, the former colour remains not on her tender cheek. Alas! the terrible Nightmare (Incubus) is sent from the infernal shades, and clings, no triffing burthen, to her bosom. Sometimes she seems to fly pursuing furies, and to yield her captive hands to chains; and sometimes she wanders among serpents and raging lions and dogs, threatening to devour through a thousand mouths. Now

andis') Cymer. Athĕsis 3 Decl. Hypanis 3 Decl. 1. 11 Bot incr. short. incr. short. Atrāx Cŏlăpĭs silia Strymon Făbăris Adonis in wh Săgăris Jan. H. incr. long. Sĭcŏrĭs ं ं असी not incr. Tămĕsĭs Almō Dur Tănăïs Isāpis Avõ er wie ich Tĭbĕrĭs Oāxis **Ufens** Cŏrāxĭs Tyenis 1 Decl.

Clēon, f. Visūrgis Ganges Phænix · ... Hĭmēllă Tīrgūs 41. 3.2 A · lērnă Act with not incr The district Căbūră, f. Cyane, f. Psănăthe, f. Ganges Gărūmnă Fuent Mărēă, l. Tĭnĕās Furt arms 1 Decl. 2 Decl. Abănă incr. long. Achētŭs Isără Alānŭs Acheron Cremara

Alaūnŭs

Anigrus

Hălæsŭs

Anāpŭs, f.

Avērnus, f.

Trěbĭă

Apŏnŭs

2 Decl.

Anĭō

Mĭnĭō

Phlěgěthon

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Rŭbicon

Sĭmŏīs

eteres up. Through me the transactions of past times are recorded; through me the poet sings what the muse inspires. Silent myself, I can say whatever another would say, and though a tongue is absent, conversation abounds. I am also present an assistant to faithful lovers, and bear whatever the nymph or har paramour (procus) may send. O ye between whom a long tract intervenes, come hither if ye are willing to suck my sid! O see whom the wave of raging ocean divides, I can join those whom the water separates. I would fain say more, but my voice, weary with talking, and my dried-up tongue, deny me the power of utterance.

The next step is Lyric poetry. And here we would strengly retommend the learner not to indulge himself in practising a variety of metres. Let him confine himself principally to the Alcaic, and aim at excellence in that. Now and then a copp of Sapphie or Glyconian verses may be composed by way of changs. Itambic occasionally, and hendecasyllabic also should be learned, and allowed when the subject suits a remembering that for the most part the former metre is suited to a grave argument, the latter to a playful one. Translations from the chori in the Greek tragedians, and from Pindar are excellent practice for Lyric verse; for while the general sense of the original is retained, there is room for amplification and fancy, and an oppositualty for introducing Greek idioms which contribute so much to the beauty of this kind of poetry.

reading and practice in the other kinds. The ear must have been will exercised in the variety of pause and modulation necessary for this metre. Virgil must have been studied with minute at tention; Lucretius should be read attentively; and parts of the Metamorphoses, of Lucan, V. Flacous, Manilius, Statius, and of subjects chosen should be didactic, in order to draw the attention to the Georgics. Such as the following—"Exigui letus plantaribus horti," description of a garden, rules for laying it but; fruits and flowers; different work in different seasons. "Quaturer ansus jungere eques rapidisque rotis insistere," Describes the different kinds of carriages; gig, tandem, phaeson, frontine hand; the training of horses, method of driving, oention

against accidents, &c. This may be done playfully, yet without compromising the dignity of poetry. The "Machine Gesticulantes" of Addison, and the "Muscipula" among the Oxford prize poems, are excellent instances of this; Punch in the former, and Taffy in the latter, are splendidly mock heroic. Of the same kind are "Gemit impositis incudibus antrum," a blacksmith's shop. "Pagus agat festum." a village wake. "Sevit nuda manus," a boxing match. "Ipsa dierum festorum herboso colitur si quando theatro majestas," strolling players in a barn-Of another kind are the following-" Alituum genus," describe the most striking kinds of birds; the eagle and his haunts; mode of taking wild fowl in the rocks of the Scottish islands; birds of plumage, of song; the traveller swallow, the dove, the cuckoo, invader of other birds' nests; game; episode of the bow and the gun; sea-fowl, &c. " Humida gens ponti," whale-fishing, sealtaking, catching salmon by torch-light; shoals of herrings; spearing the dolphin, &c. "Auritosque sequi lepores," look into Somerville's Chase for hints. "Maxima taurus victima," bullfight in Spain, see the first canto of Childe Harold. "Vivos ducit de marmore vultus," sculpture, description of the Apollo Belvidere, Venus de Medici, the Laocoon, Dying Gladiator, &c. Other subjects of a more philosophical kind may then be proposed. "Mnemosyne," the pleasures of memory in the old, the absent lover; recollection of a dead friend when revisiting the places where we knew him. Dreadful recollections of crime-Orestes, Macbeth. Happy the memories of the good. So, Hope. Imagination, and other mental operations may be treated, in the style of Lucretius.

We need not give subjects for narrative, historical, pastoral, descriptive, copies of verses; they may be found every where; and one who has been well practised in the lower departments of versification will want very little assistance in their execution. All that he requires will be the mere outline. Thus, if "the Friendly Isles" were proposed to him, he must have Cooke's voyages put into his hands. "The Earthquake at Lisbon," "The Death of Wolfe;" "Cromwell;" "The Massacre of the Druids by the Romans in the Isle of Anglesea; "The Nile;" "The Pillar of Trajan; "Delphi;" in all such subjects either he should have time and facilities for procuring full information respecting them, or else it should be the care of his instructor.

to select for dim their most prominent and feasible points arranged in good order. But a well informed and active minded boy would prefer the former method.

. The last species we shall mention is the Satirical. Of this, as we have already noticed, there are two kinds, the playful and the severe: The former is the style of Horace, and may be employed on ludicrous subjects, such as burlesque grievances, aukward accidents, usnd humorous narratives. Take the following as spenimens-" Coptat arandine pisces:" miserable fishing partylong walk through the wet grass-accidents with tackle-no sport except minnews and jack-sticklebacks as long as my finger-one gets a ducking-all hungry and tired-heavy storm-come home wet and laughed at. "Calendae Septembris," cockney's adventures on the first of September. "Benè qui cœnat benè vivit," city turtle-feast. "O rus, quando ego te aspiciam?" cit's country excersion. "Num quid de Dacis audisti?" a news-monger who bores every body with monstrous lies. "Patinam qui tollere jussus semesos pisces tepidumque ligurrierit jus," troublesome, idle, thievish servants, like those described in "High Life below" Stairs." "Occidit miseros crambe repetita magistros," a village school. "Da spatium vitæ," Mrs. Thrale's fable of the Three Warnings.

There are few subjects fit for boys to deal with that suit Juvenal's style; it requires depth of meaning, cutting remark, bitter irony, and strength of language, to which it is neither to be expected or wished that boys should attain. We will give one specimen: "Blando caudam jactare popello," Borough election: Description of the scene-obsequiousness of the candidates-insolence of the voters-bribery-the hustings. Speech of the first candidate, a thin, yellow, eloquent radical, noth iam callidus arte, who bawls for equal rights, annual parliaments, no taxes, execrates the nobles, talks of Ireland and America and the French war, praises the people and himself. The next, a sleek good-humoured fellow, "Cujus erat mores" qualis facundia, mite ingenium," pleased always with the present state of things, and with whoever is in power, always on the side that has something to give, and thinks more of his dinner than his country. He shakes his empty head, praises Sejanus; tells the people they are the most glorious and happy nation in

the world; that eiteumstances are flowing in the short favourable side, and exhorts them to elect himself in order to preserve so blessed a state. Then comes a young patrician, making his first appearance in public; his pride having been much hurt during the day at being obliged prensare manus milité faligitée tilgras, and at being treated with so little respect by the indiguis pars ultima nostri: " speaks little and blushes much. The whole concludes with a fight among the parties, distinguished by vittae versicolores. It will be evident from this instance, that severe natire is not the kind of poetry for young people. The playful style may occasionally be allowed, but as it tends to produce a laxity in the construction of the hexameter verse, the practice of it should not be encouraged.

THE END.

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